

THE SAN FRANCISCO

BAY GUARDIAN

35¢

SINCE 1966: THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER IN NORTHERN CALIFORNIA. MARCH 8 THROUGH MARCH 21, 1975. VOL. 9 NO. 10.

Country Music Comes to Town

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Books

The lessons of the
angry 60's Page 21



The Trib

Will it survive young
Joe Knowland?
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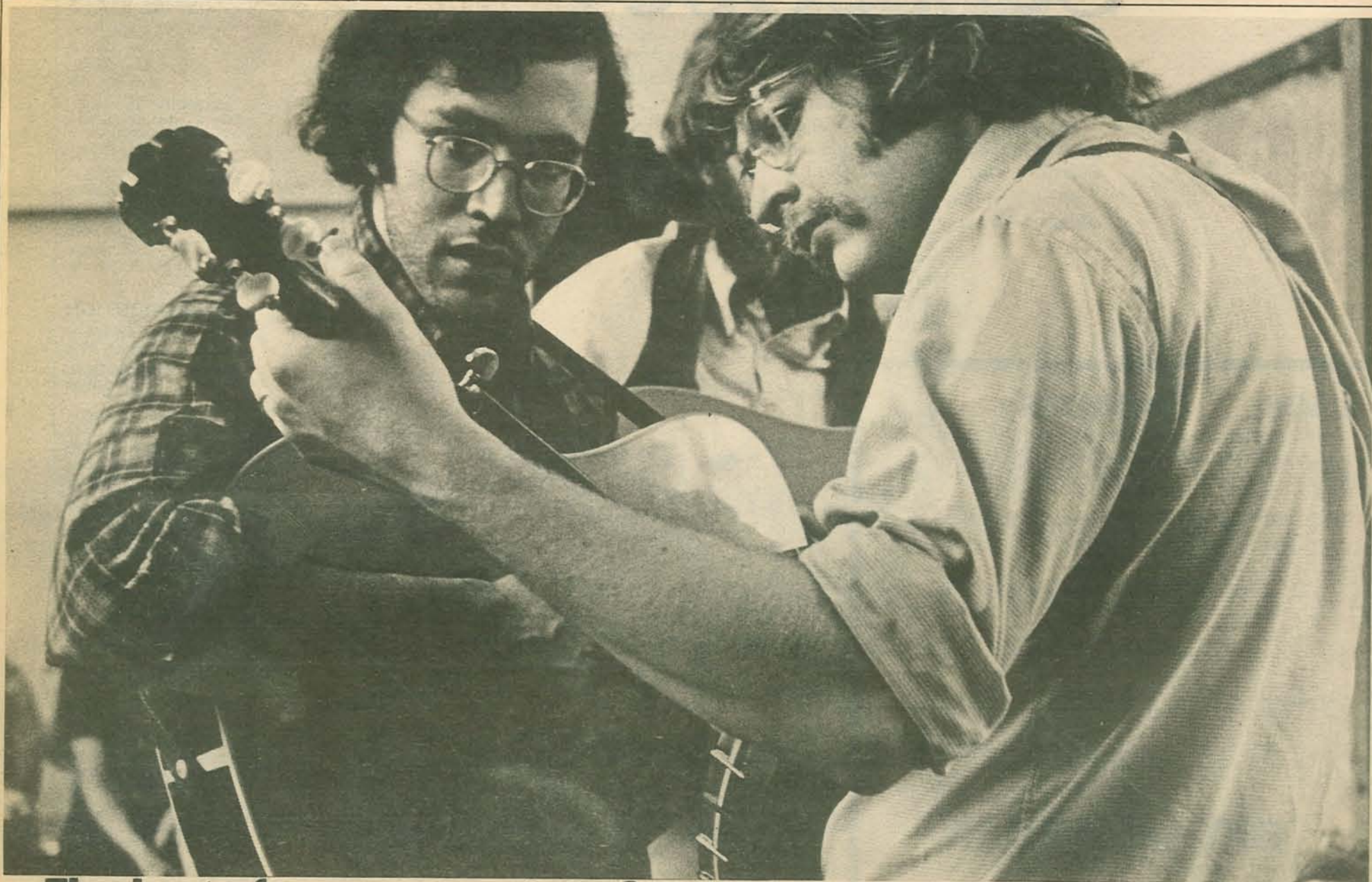
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green beer, free
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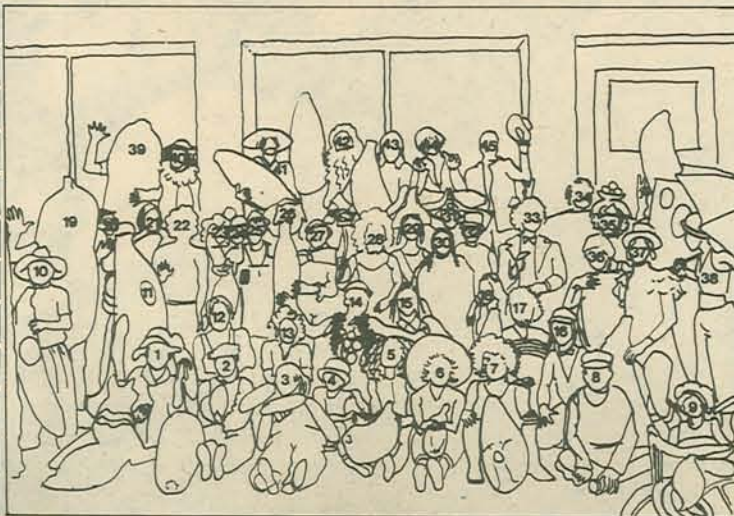
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THE SAN FRANCISCO BAY GUARDIAN

"It is a newspaper's duty to
print the news and raise hell."

(Wilbur F. Storey: Statement of the
aims of the Chicago Times, 1861)

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UTILITIES EDITOR:
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THIS ISSUE: VOL. 9 NO. 10
March 8 through March 21, 1975

By Bruce Bruggmann

Where is the real obscenity?

While the Chamber of Commerce, city engineer, city attorney, supervisors, Examiner/Chronicle and Herb Caen are rampaging through the streets, tracking down nude pictures in news racks, the real obscenities continue at City Hall. Just for the record, just to keep the rumble tumble over the newsracks in perspective, let's note that:

The mayor of the city of San Francisco is accused by the district attorney, in writing, of lawbreaking. . . The district attorney refuses to prosecute the mayor and, instead, lets the mayor sue the DA to test the conflict-of-interest law and in effect make the people of San Francisco the defendants. . . The Alioto-owned PFEL shipping firm, the source of the conflict-of-interest charge in its most-favored status at the port, reports juicy earnings: \$1.2 million profit in 1974. . . The port continues to deteriorate, the grand jury allows Alioto to preempt its "investigation" of the port, and the hanky panky continues pell-mell. . . The sandhogs, through PUC/Alioto benevolence, scar the Sunol watershed with gravel pits through a sweetheart contract (see page 12). . . David Bronson confesses to a batch of political burglaries for the SF Police Department and the FBI and nobody hollers for an investigation. . . Not one supervisor, not one, will even vote for a feasibility study on the question of buying PG&E, to see if the city can earn as much as \$21 million a year in annual public power profits, as a private accountants' study has shown. . . Four huge towers loom at the foot of Market, towers that will really block off the Bay, congest the area intolerably and destroy restaurants and shops in buildings marked for demolition. . . Manhattanization and the destruction of the last of the great American cities rolls on. Where are our guardians of the public morality?

"Permissiveness. Good subject. I yield to no man in my guarded admiration for the ACLU, but that outfit is running the wrong way in its defense of sidewalk newsstands displaying feelthy papers. Not a freedom of the press issue. More of an artistic one: who needs 15 ugly newsstands at one corner, blocking traffic and unblocking libidos?" —Herb Caen, Mar. 2, 1975.

The moral gladiators at City Hall, like their brethren in cities up and down the Pacific Coast, are attacking on all fronts to clean up the streets once and for all. They're passing a ban on nudity on newsracks and they're promulgating regulations on the placement and spacing of racks throughout the city.

Down south, where the battle first started to clean up the streets and get rid of the sex and alternative newspapers, the LA Times, Hearst, the California Newspaper Publishers Association, the Newspaper Guild, the journalism fraternity of Sigma Delta Chi and others joined in an almost solid journalistic wall in support of the First Amendment, which prohibits such laws at the federal level, and the Fourteenth Amendment, which makes the Constitution applicable throughout the nation. The one exception: the Long Beach Independent, Press-Telegram.

Here in the liberal free city of San Francisco, the smut-fighting establishment picked up some unexpected allies: Herb Caen and the Examiner/Chronicle management. In effect, the Examiner/Chronicle followed the lead of the Long Beach I, P-T and became the silent partner of the city in passing newsrack legislation.

The I, P-T, according to an article in the winter edition of the Review of Southern California Journalism, sat down privately with city officials and jointly worked out a "solution" to the newsrack "problem" that was obviously to the I, P-T's advantage.

Al Lauder milk, the I, P-T director of circulation, said during a union grievance session that the I, P-T had "gambled"

heavily on the passage of a newsrack ordinance, had worked closely with the city in making sure the "right" ordinance was enacted, and made certain the paper was guaranteed "special treatment" under the new law, according to the Review.

That's about what happened in San Francisco, except nobody from the Examiner/Chronicle or City Hall is talking for the record. But the scenario is clear: the Chamber puts its clout behind the ordinance. (The Examiner and Chronicle are Chamber members and met with the Chamber committee. The Guardian asked to come to the newsrack meetings but was told the meetings were for members only.) City Engineer Robert Levy and the city attorney's office picked up the ball and carefully put together two ordinances that would (a) protect and perpetuate the Examiner/Chronicle's dominant monopoly position on the streets and (b) work hardships on all other rack-dispersed publications, many of whom depend on rack sales for their livelihood. The Examiner/Chronicle didn't bother to attend the public hearings on the nudity bill and they sent two conspicuously silent underlings to the public hearings on the rack regulation bill. Thus the Examiner/Chronicle didn't oppose laws that would in effect put all papers in town on a "permitted" basis, let the police decide what is obscenity and nudity on front pages, and establish for the first time in this city all kinds of dangerous First and Fourteenth Amendment precedents for newspapers. "Newsrack ordinances are very insidious things," said Linda Hunt of the Southern

California ACLU. "They should be fought at any level."

Why didn't the Examiner/Chronicle put up a fight? First, of course, the papers knew the ordinances weren't directed at them. Sup. Tamaras, the Chamber's workhorse on the board, requested legislation on Feb. 14, 1972, that would restrict the use of newsracks to "daily newspapers." Jolly, but this was chopped down, so the next scenario was to give the Examiner/Chronicle almost everything else but the exclusive use of city sidewalks. The result: the Examiner/Chronicle, the most subsidized business in town, now gets another relief bill.

Our survey of racks shows that, of the 289 racks on Market Street between Van Ness and the Ferry Building, the Examiner had 68 racks and the Chronicle 61, giving the Examiner/Chronicle a total of 129, a hefty 44.6% (Guardian 2/27/74). On 17 corners they had doubled up their racks, and on 22 corners they had news huts, where news vendors sell the Examiner and Chronicle on an exclusive basis. Thus, our survey demonstrated, and regular checks confirm, the real reason for the "rack problem" is the large number of Examiner/Chronicle racks, the doubling up of Examiner/Chronicle racks and the shabby news huts which take up the real space and force the rest of us to use racks on these strategic busy corners.

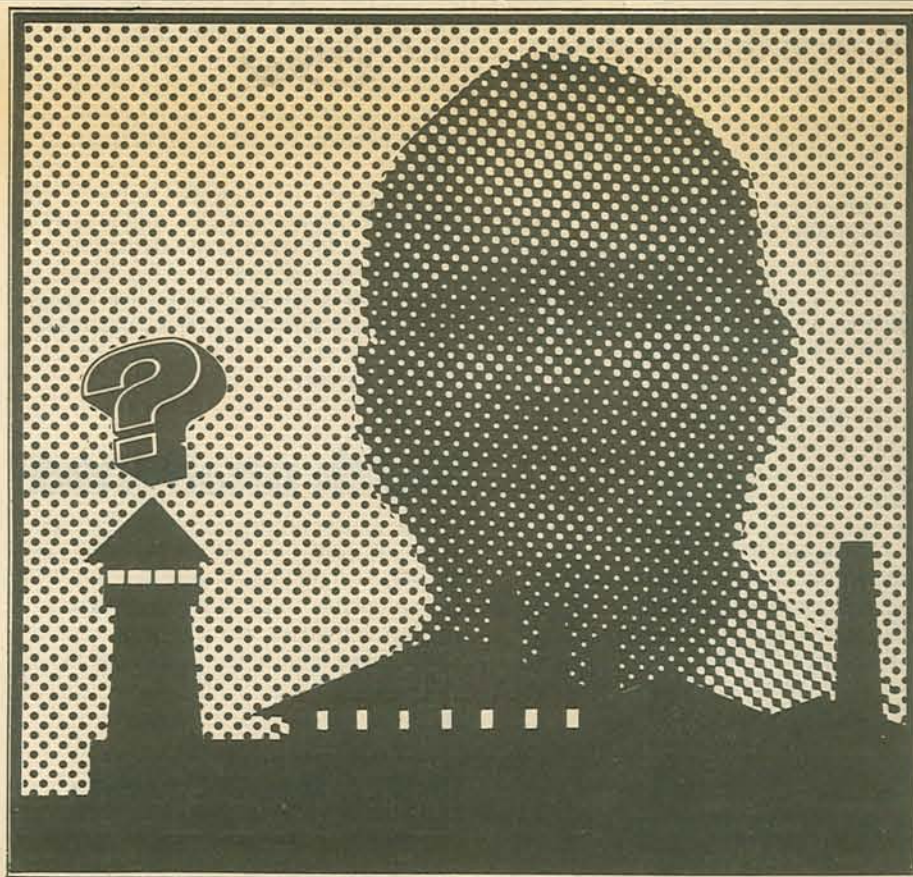
The exclusivity of the huts on city sidewalks is instructive here: Sam Jacobs of the News Vendors Union refused to sell the Guardian or any other papers in the

huts, to protect the Examiner/Chronicle. The supervisors refuse to open up the huts as a condition of grandfathering them in under the new ordinance, to protect the Examiner/Chronicle. The ordinances grandfather in the exclusive huts, to protect the Examiner/Chronicle, and the provisions for new huts are so restrictive that it will be almost impossible for the non-daily papers to put up new huts anywhere, much less in the good locations.

More: the ordinance will allow the Examiner/Chronicle to keep doubling and tripling its racks on good corners. It doesn't limit the number of papers per location. It allows the Examiner/Chronicle to keep the exclusive huts plus an unlimited number of racks per location. It gives no lot system for the other non-daily papers to get good rack locations. It in effect gives the Examiner/Chronicle the legally protected, dominant position on the streets of San Francisco forever.

Thus, to paraphrase the summing up of the Review article on the Long Beach I, P-T, there are two newsrack ordinances which soon will stand in a single Northern California community without serious argument, either at City Hall or in the courts, from that community's newspaper of record. The bills are clerk's file numbers 178-74-1 and 58-74-3.

The silent partner to this legislation is the San Francisco Chronicle/Examiner, our congressionally sanctioned monopoly newspaper. There you have it: another example of the real obscenity of monopoly journalism. □



Cop burglar off to Q

The day after Bob Levering's article about David Bronson's political burglaries for the SF police and the FBI ("The Man Who Burglarized the Downtown Peace Coalition," Guardian, 2/22/75) appeared on the streets, state prison authorities transferred Bronson from the minimum/medium security Sierra Conservation Center in Jamestown to the maximum security San Quentin. Apparently, a prisoner who has spent nearly a year in a minimum security institution suddenly becomes dangerous the moment he talks to the Guardian about doing political burglaries for the police and the FBI.

Thus Bronson, who talked freely to Levering at Jamestown, was suddenly made inaccessible to the media. At press time, reporters from KPIX, KQED and the Guardian had been trying for two

weeks to cut through the Quentin red tape to talk with Bronson.

Bronson, let us recall, made serious charges: that he broke into the offices of eight antiwar and radical groups in SF, that he turned over the documents from three of the burglaries to the FBI and from four to SFPD's Inspector John Vannucci, that Vannucci paid him for three of the burglaries, that he tried to infiltrate several leftist groups at the behest of the FBI and SFPD. A two-month investigation by the Guardian corroborated the thrust of Bronson's charges. After his transfer, the Guardian received a letter from Bronson indicating his fears about his personal safety in violence-ridden San Quentin.

Despite the severity of Bronson's charges in the article, the SFPD still ada-

manly refuses to discuss Bronson's allegations, and the FBI will not disclose the results of its investigation. When asked by the Guardian whether he had read the Bronson article, Officer O'Toole of the SFPD's public information office acknowledged that he had. Asked whether the SFPD would investigate, O'Toole snapped, "The department has no comment on that whatsoever." Click.

The FBI's Charles Bates commented, "That matter has been investigated earlier by us for the US Attorney's office." Bates's comment appeared to contradict his earlier statement to the Guardian, when he was quoted in the Bronson article as saying, "I do not know anything about it. I will not comment on it until I have all the facts." Bates said he had not read the Guardian article himself, but he showed detailed knowledge of Bronson's charges: "He never did it for us. We never received any documents from him. He said he left them downstairs for the FBI. We have no record of them." Bates then referred us to the US Attorney's office. Assistant US Attorney David Bancroft declined to discuss the matter on the phone but said he would send the Guardian a letter about the investigation.

The Guardian has submitted copies of the article to local and federal grand juries and to the three Congressional committees, headed by Sen. Frank Church and Reps. Lucien Nedzi and Don Edwards, which are investigating possible illegal activities of governmental intelligence agencies.

Bronson's charges are indeed serious. In light of the poisoned atmosphere flowing from Watergate, the CIA and FBI spying, J. Edgar Hoover's secret files and the Ellsberg caper, we recommend:

- 1) That Bronson be removed from San Quentin and placed in an institution that is more accessible and safe.
- 2) That the SFPD and FBI investigations, if any, of Bronson's charges be made public.
- 3) That an independent investigative body make a full and complete public investigation of these charges of political burglary instigated by the police and the FBI in the Bay Area, a major center for antiwar activity. ■

Be so kind as to explain how one human being can stand before 250 people for a few hours and brainwash each and every one.'

TAKING AIM AT BRUGMANN

The motto you have adopted, originally from the Chicago Times, is, "It is a newspaper's duty to print the news and raise hell."

Presumably, therefore, editor-publisher Bruce Brugmann used that standard when writing his article about the CNPA awards.

Mr. Brugmann was particularly critical of The Sacramento Union, which won more awards, including general excellence, at the recent CNPA convention.

Among other things, Mr. Brugmann said The Union is "a lousy newspaper."

I am an investigative reporter for The Union and I would like to take issue with his comment.

No one who works here considers The Union to be a perfect newspaper. It probably is not the best newspaper in the state. It probably is the best paper among those who entered the CNPA competition, however.

The impression left by the article is that The Union was rewarded for its subservience to special economic interests while other newspapers are shunned because they, like the Guardian, raise hell.

I believe that The Union, on most accounts, meets the standard implied by your motto within the context of a privately-owned daily newspaper. We do print the news and we do raise hell. There are constraints upon that, of course, most of which are logistical. But—and this especially is true since The Union changed hands recently—there are no sacred cows at The Union. So long as we have the facts we can go after anyone.

I offer these examples of enterprising journalism performed by The Union's staff within the past year, examples that the competing Sacramento Bee could only lamely follow:

* The Union's K.W. Lee pounded on the Legislature's pension ripoff for weeks, finally culminating in a special session of the Legislature to repeal, unwillingly, the pension law.

* The Union, and only The Union, uncovered the fancy cars driven by the state legislators, financed by the taxpayers. We dug into questionable telephone bills and the cozy deals between the Legislature and suppliers of office furniture, contractors, newsletters vendors, etc.

* The Union revealed that local cops were being discouraged from arresting legislators and other prominent citizens for drunken driving and how one cop who nailed two solons was disciplined.

* While The Sacramento Bee was content to print handouts from the Sacramento Municipal Utility District, we forced SMUD to open up its meetings, provide detailed data on its operations, etc. SMUD was sacred cow number one for The Bee.

* Union articles put the head of the local housing authority into jail and led to shakeup of authority because of ripoffs by top administrators.

* The Union was running articles about shoddy conditions in nursing homes years before anyone else made them an issue.

* The Union exposed the slipshod practices of charity fund-raising campaigns, leading to passage of local ordinances regulating charitable campaigns. We just nailed the policemen's associations for its questionable fund-raising practices.

These are only a few of the more noteworthy examples of shit-kicking journalism. On a day-to-day basis, The Union consistently outclasses Bee on enterprise stuff. Its much larger staff exists, it would appear, to fill the paper with reams of dreary, routine items and think pieces which only rarely shed new light on contemporary life.

Sure, we'd like to have more people, more space and more time. But within the limitations of our operation, The Union is a damn fine newspaper and completely underserving of the dumping done by Brugmann.

A first tenet of tell-it-like-it-is journalism is to get your facts straight. Brugmann, looking at us from afar, failed miserably there.

Dan Walters
Sacramento

Enclosed please find documents which I believe refute the impression that Hayward Daily Review reporters are PG&E lackeys ["California Newspapers Sell Out at \$50 a Plaque," Guardian, 2/22/75].

To bolster that impression, you cited a nuclear power story appearing in the Feb. 13 Daily Review.

That story ran on page 12. Somehow you found it with no problem, but overlooked a page one story in the Feb. 7 Review dealing with PG&E rates. The story won the plaudits of the Electricity & Gas for People Campaign (E&GP), a group pushing for revisions in utility rate structures.

Barry Bloom of E&GP termed it "an excellent story on PG&E utility rates" and "One of the best descriptions of the (rate) issue that has appeared since E&GP began the campaign in February of 1974."

Your article also left the impression, through implication, that the Daily Review may have been the victim of a PG&E public relations "blitz" featuring free food and booze.

PG&E did invite Daily Review reporters to a free feed, but that offer was rejected by the Review. The interview for both the nuclear power story and the rate article was conducted in the businesslike atmosphere of a spartan conference room at PG&E's Hayward headquarters. We were treated only to black coffee.

You are free, of course, to advocate anything. However, I think you owe your readers more balanced coverage of the issues.

Even the Review nuclear power story, which you denounced as a "dumb, misleading, sudsy puff job" was not so biased that it left out all comments in opposition to nuclear power. A nuclear power plant critic, at least, was quoted.

In your haste to prove your thesis, you have sacrificed the objectivity which could make the Bay Guardian a more credible publication.

Rich Rigas, reporter
Hayward Daily Review

P.S. Please give me a call so I can arrange to collect my beer from you, as promised, at Harold's. I'll try not to let your kind of bribe influence me too much.

■ Bruce Brugmann replies:

I was not criticizing reporters as "PG&E lackeys." I was criticizing the owner/publishers of most daily and weekly newspapers in California who, through their trade association, the California Newspaper Publishers Association, allow the pollution of their newspapers by allowing: (a) PG&E, Standard Oil and the rest of corporate California to sponsor CNPA journalism award plaques at \$50 apiece; (b) lots of corporate PR men to judge the contests; (c) PG&E and Southern California Gas Co. to host the judging each year in their auditoriums and to throw \$1000 bashes for the the judges; (d) PG&E and other corporations to buy into CNPA through corporate memberships, convention registrations, advertising in its trade publications, etc.

The correlation between the "sponsorship" of CNPA by corporate California and the lack of much critical/investigative/editorial writing on PG&E/corporate California is obvious to anybody who reads the hardcore CNPA newspapers.

The Union letter makes the point: it makes no reference to any stories or editorials critical of PG&E or any CNPA award sponsors. Instead, the same old PG&E line comes down in the Union, as in Publisher Emeritus Carlyle Reed's column on Jan. 30, which downplays the risks of nuclear power.

The Hayward Review letter makes the point: the rate hike story was pretty good as a one-shot news story, but it still originated in PG&E's office, as did the nuclear power story, and the Review to this moment hasn't done any serious independent enterprise stories on Assemblyman Miller's "Lifeline" bill or whether Hayward ought to buy PG&E and have cheap public power or whether PG&E's blizzard of rate hikes is justified or whether PG&E's nuclear power solutions are acceptable.

Why not? As long as the Review and other CNPA papers accept the "sponsored" awards of PG&E/corporate California, everything they do and don't do on utility rate hikes, nuclear power and other corporate stories will be suspect.

Indeed, I owe you both a beer at Harold's Club.

Ashram sexism

I was glad and relieved to see the article regarding "sexism in the ashram" [Guardian, 2/8/75]. I say relieved because I recently came in contact with such "sexist" type views, and it appeared that I was the only one present who thought it strange.

A few months ago, I took a beginning course in Kundalini Yoga, a yoga which explores the energy centers of the body and deals with awareness of energy movement along the spine. I was quite impressed. Until our last yoga session. A "foot massage" lecture had been scheduled for that night, but instead we heard a discussion of "male roles" and "female roles." I was so astonished by the things our teacher said that I mentally repeated them to myself until the class was over—when I had the chance to write them down.

To give an example, our teacher calmly stated that "males have a greater need for ego support than females," and that, in a marriage (or couple) situation, "it should be up to the woman to give in during an argument," further adding that she should acquiesce with the words, "You're right—I'm wrong—it's God's will."

I practically choked at this. But I was even more amazed to look about the room and see other students silently nodding their heads in apparent agreement.

Then from a different slant, though still quite "sexist," we were additionally informed that night that homosexuals, as opposed to heterosexuals, do not have much chance for enlightenment since, according to our teacher, "homosexuals are almost entirely bound up in their sexual chakra."

... I would be interested to read more in-depth exposure—articles, opinions, etc.—concerning the subordinate treatment of any individual, regardless of sex, color, shoe size or deodorant preference; especially by those spiritual leaders purported to be so "high."
Della R. Farmer
SF

Welch unaligned

... Ms. Butler boldly misstates the facts when she asserts that Moscone has me all lined up behind him [Guardian, 1/25/75]. That is untrue. I have not endorsed any mayoral candidate, nor do I plan to until much, much later in the year—if at all. ...
Calvin Welch
SF

E.S.T. feedback

... As an est graduate, I want to first communicate to you that I totally support you as a journalist and in no way intend to "make you wrong." Secondly, I want to communicate to you that I "think" that much of what you reported is incorrect and unjustified. What you reported has most definitely not been my experience, nor that of my friends. I have gained so very much from the entire experience and support Werner and est 100%.

And, if you could be so kind as to explain to me how one human being can stand before 250 people for a few hours and "brainwash" each one I would appreciate it. I do not get how that is possible, and that would really be a trick. ...
Sally Mason
SF

Just want to say I enjoyed your recent article on est. One thing I feel you failed to mention on the subject of brainwashing/conditioning is that everybody already is brainwashed and conditioned many times over (i.e., parents, schools, wanting to be liked, girl/boy scouts, churches, political parties, etc.). The options are to continue to be ... by all your conditions

(this is freedom?) or to get done with them and on with living your own show.
Karen Southard (an est graduate)
SF

Congratulations to Mark Brewer for his concise perspective re: est [Guardian, 2/8/75]. I got what he was saying and appreciate the space to learn anew de-indoctrination in one of its latest hip/chic forms. He said well what I have felt for a long time re: est, Silva Mind Control, and the entire miasma of salvific organizations past, present and future. Requiescant in pace.

Bob Thomas
SF

Prison project

The staff of the Prisoners' Health Project has asked me to write to thank you for Ken McDowd's excellent article on the County Jail health crisis [Guardian, 1/11/75].

Our project receives funds from the U.S. Department of Health, Education and Welfare to begin providing some of the health services needed in San Francisco County Jails. We are simultaneously engaged in public education and community organizing for a medically adequate system of jail health care wholly separated from law enforcement and controlled by a community board. In pursuit of this aim, we called the jail health workers' press conference at the federal courthouse January 10, 1975, and have provided background material for Ken and other reporters.

We look forward to your continuing cooperation and coverage as we expand these activities in the coming months.
Brian Glick, Associate Administrator
Prisoners' Health Project
SF General Hospital

Gay - Straight

May I join Walt Milliken of Hayward in his congratulating your coverage of the gay community [Guardian 2/8/75]. I find it unfortunate, however, that he misses one of the benefits of this coverage by his attitude toward, "obvious straight couples looking at the weirdos."

Lack of knowledge is the primary contributing factor in the formation and growth of unfavorable myths surrounding homosexuality. I am very thankful that your articles and lists of gay establishments have prompted "curious" people to take a step toward satisfying their curiosity. In this way they take a step toward better understanding.

It would be a gesture of good will to give an "obvious straight couple" a friendly welcoming greeting instead of the negative response of feeling gawked at.

Keep up the good work!

Rod Schaefer
Oakland

Meditation calls

I'm just writing to tell you that we have received about 200 calls and inquiries as a result of the article in the Bay Guardian and the Center's listing.

Much love and many thanks.
Sushila Ma
Paras Rajneesh Meditation Center
SF

OOPS!

In our guide to the Bay Area spiritual community, 2/8/75, page 18, we incorrectly listed "open dinners" at the Zen Center, 300 Page. Zen Center dinners are open to residents and occasionally to others who meditate there. Contact the Zen Center, 863-3136, for other information about its activities.

In our last issue, 2/22/75, page 3, Larry Littlejohn was mistakenly identified as the publisher of the Advocate; he is actually the distributor of the paper. The Advocate's publisher is David B. Goodstein.

Update: Ward 92

As a result of our expose of SF General Hospital's psychiatric Ward 92 ("Snake Pit on Potrero Avenue," Guardian, 10/5/74), the hospital has made some cosmetic changes in order to avoid a cut-off in state funding, but it has failed to deal with the main problem outlined in the article: an inadequately trained and overworked staff that virtually abandons its patients. When our article first appeared, the state had a 50-member team in SF investigating the county health program. Carl Rauser, head of the state Mental Disabilities Program, which oversees all publicly funded mental health programs, told the Guardian, "Needless to say, your article stirred up activity and we went right over to Ward 92. The head of our medical inspection team said Ward 92 was the worst mental ward he'd seen in many a year. They put San Francisco on notice that if the ward was not improved significantly and rapidly, we would shut off the money."

The results were some halfhearted improvements: mainly cleaning up the ward and enlarging it, which only made it easier for the staff to retreat from the patients. "The staff stays in the conference room and no one is outside protecting the patients," one informant told the Guardian, adding, "If they knew I called you I would be out of a job."

On Feb. 13, George Norwood, a 31-year-old patient on Ward 92, died alone and unattended. Later it was discovered he had a large puncture wound in his side even though he had been medically cleared by Mission Emergency. Norwood was the second patient to die unattended on Ward 92 in the past five months. In the other case a patient had been placed in the isolation room, which staff members are supposed to check frequently.

"We were told five or six months ago we would get trained people, but that never happened," our informant said. "The staff is inexperienced, with little psychiatric training. We are now told they can't find licensed technicians, but that's a bunch of bull."

Several staff members expressed anger at the disruption caused when the SF police lodged one of their prisoners, along with a uniformed guard, on Ward 92, although Dr. Sanford Tom, head of North-east Mental Health Services maintains, "We don't have police holds on Ward 92. Absolutely not!" But he later conceded, "A lot of the things you pointed out in your article were true. We have gotten pressure from the state. They threatened to close down Ward 92."

Ironically, the minimal improvements made to retain state funding for Ward 92 have hurt other, more successful city mental health projects. James Vaughan, a psychologist who is resigning from his North-east staff position, wrote the Guardian, "Your expose of Ward 92 was influential with Dr. Tom, but it backfired for non-psychotics—he's used your pressure as an excuse to cut the most imaginative programs and put money in Ward 92."

Both Diabasis House and the North Beach Night Counseling Program are going to be shut down: Night Counseling will start to phase out on Apr. 1, and Diabasis House will close its doors on May 4. The North Beach program concentrated on providing emergency counseling services for neighborhood residents who weren't reached by the regular daytime services. Diabasis House provided live-in services for first-time psychotics, focusing on guiding the individual patient through the psychotic experience without the use of heavy medication, shock treatment or rigid behavior control.



Good night, San Francisco: Lauree Moss and David Brandt await the phasing out of their North Beach Night Counseling Center.

Nikki Holbert, the director of Diabasis House, said, "It is traditional that programs not focused on care for chronic programs get dropped first. A good portion of mental patients who are hospitalized don't really need it. Diabasis is a symbol of what is possible. If it dies, the symbol dies."

—Ken McEldowney

Downzone battle in Oakland

Residents of Oakland's Piedmont district convinced the city planning commission Feb. 19 to look into more restrictive zoning to control highrise development along Piedmont Avenue. But the planning commission rejected without discussion a request for a building moratorium until the joint neighborhood/planning department study is completed.

Alarmed by the blossoming of a 16-story highrise in its midst, the Piedmont Avenue Neighborhood Improvement League (PANIL) mobilized last fall to protect the area from inundation by a wave of highrises. PANIL members fear the area's traditional amenities—friendliness, conveniences, small shops and charming homes—are only making the district more attractive to developers. PANIL coordinator Chuck Talley notes the construction of apartments to replace single-family homes has increased 53% at the south end of the Avenue during the past 10 years, compared with only 5% for the rest of Oakland.

The successful rezoning effort in nearby Rockridge showed "the city could be moved in some sort of positive direction," PANIList Phil Bellman told the Guardian. Now, assisted by graduate planning students from UC Berkeley, PANIL members meet weekly with the city planning staff to put together a rezoning proposal that will be sent to the planning commission, perhaps within two months.

Meanwhile, the Rockridge Community Planning Council (RCPC) is encountering some problems as it tries to implement the rezoning that it won over Mayor John Reading's objections last December. Al-

ready some RCPC members doubt that the city will ever enforce the billboard ban mandated by rezoning, and they suspect that old guard merchants who resisted the zoning changes are trying to dominate the design review committee set up to monitor development along College Avenue, the district's commercial hub. This led RCPC chairman Ted Burton to remind local activists that eternal vigilance is the price of community control.

—Susan Peaslee

Winning hearts and minds in Mecca

SF Police Capt. William Feder left Mar. 4 for Saudi Arabia with a 16-member team that will provide technical assistance to King Faisal's national police force. The program is sponsored by the US State Department's Agency for International Development Office of Public Safety (OPS), which has trained or supplied more than one million foreign police officers since it was founded in 1962.

Past OPS programs have been aimed at stabilizing Third World governments by teaching national police forces to quell demonstrations and riots and to neutralize guerrilla operations. For example, OPS trained and equipped the 95,000-man national police force of South Vietnam, trained 100,000 members of the Brazilian national police, provided riot-control assistance during popular uprisings in the Dominican Republic in 1962 and 1965, and installed a national police communications network in Colombia.

Capt. Feder was selected for the Saudi program because of his expertise in computerized police record systems, according to OPS spokesman Lauren Goin. Goin told the Guardian the Saudi program is not a training mission but rather "a survey the Saudi government asked the US government to do for their Ministry of Interior." Asked if the "survey" would be made public, Goin said "No. I don't know that the Saudi government wants details of classified information in the newspapers."

At press time, Capt. Feder was winging his way to Saudi Arabia and unavailable for comment. Earlier, however, he told an Examiner reporter, "I think it's a great honor for the city, the department and myself to be selected for such an assignment."

—Jerry Roberts
Research by the North American Congress on Latin America

Crimestoppers textbook, Vol. II

At 2 am on Feb. 20, six police patrol cars and ten policemen converged at the corner of Mission and 20th Sts., lights flashing and nightsticks at the ready. The emergency? A minor two-person fight outside Kelly's Saloon (a working class gay women's bar), which the police soon turned into a mass arrest.

The incident started when Officers Patrick White and Walter Pinosky stopped their patrol car to break up a small crowd formed around a man and woman fighting on the sidewalk. White and Pinosky arrested the woman but not the man.

"I saw two cops dragging a black woman away," recalls one woman who was leaving Kelly's soon after Pinosky and White arrived. "I asked them where they were taking her. They told me it was none of my business. I said, 'It is our business. She's our friend and we care.' Then the

cop said, 'She goes too,' and arrested me. My friend was arrested for asking what the charges against me were. They took her to another police car that was waiting around the corner and twisted her arms behind her back."

Reinforcements soon arrived in the form of Officers Tom Heffernan, Edward Weaver, Jeremiah Morgan, Edward Dullea, Peter Maloney and Ed Martinez. Capt. Ed Laherty told the Guardian, "You need more help to take them in without injuring somebody. If you're going to take them in without breaking them, you would try to get help."

Patrolmen White and Pinosky then hammered on the door of Kelly's. (They claim they were pursuing Kelly's bouncer. He maintains he had not been out of the bar at all.) After they showed identification Lois Kelly, the owner, let them in. "They kept calling us fucking dykes, fucking lesbians. When Jim, my bouncer, said, 'Hey, that's not necessary,' they told him they'd splatter his brains across the floor if he came out from behind the bar." Several women also reported the police told them, "We'll have this bar closed down in 30 days."

Kelly and her bouncer were arrested for resisting arrest, disturbing the peace, and interfering with a police officer in the conduct of his duties.

"Nobody said 'dyke,' or 'queer,' but you could feel it," said Nancy Feinstein, who witnessed the arrests and spent the next four hours raising bail money. Feinstein and some friends organized a demonstration of 200 people including local lesbians, Bay Area Gay Liberation VVAW, Daughters of Bilitis and SF and East Bay Women's Unions Mar. 3. They are now trying to set up an ongoing bail fund for future harassment cases.

—Katy Butler

SPURing the highrises

SPUR, the left arm of the San Francisco downtown business establishment, is about to spring yet another study, with full media plumage, praising the glories of highrises. There's a bit of history here.

Back in 1971, during the peak of the highrise fight, the Guardian published the results of its six month cost-benefit study which helped knock the pins from beneath the Chamber of Commerce's argument that highrises bring economic salvation. The study showed, among other things, that the SF downtown highrise district, far from subsidizing the municipal budget as highrise boosters claimed, actually contributed \$5 million less than it cost in city services in 1970. (See Guardian, 9/27/71, and the Guardian's book, "The Ultimate Highrise," for details.) The book, the study and its highrises-cost-more-than-they-produce thesis received national attention, became part of the conventional planning wisdom in many university planning departments and was used extensively in highrise fights throughout the nation. Similar studies elsewhere, notably in Toronto, came to similar conclusions about the bad economics of highrise.

The highrise bloc howled about the Guardian study, which was widely circulated by the Duskin anti-highrise movement, and it blocked a Guardian proposal that the city do its own cost-benefit study. Instead, it financed and publicized a series of counter-studies by its favorite conclusion-for-a-price consultants like Claude Gruen and Gerald McCue, which were pretty well discredited. (McCue's firm, McCue, Boone and Tomsick, later turned up as the architect for the public portion of Yerba Buena Center, a multi-million

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continued from previous page
dollar incentive to come to the right conclusions.)

Finally, the downtown business community got the city to abdicate completely. It handed the dangerous assignment of doing a study to SPUR, a planning organization with a conservation veneer, but at heart a promoter of redevelopment and highrises.

SPUR, let us note, was founded and funded by the Blyth-Zellerbach Committee, a low profile stimulator of Manhattanization. It includes the major members of the highrise gang: B of A, Bechtel, PG&E, PT&T, Crocker Bank, Crown Zellerbach, Standard Oil, Southern Pacific, Wells Fargo, Del Monte, Fireman's Fund, Joseph Magnin & Co. To this day, SPUR gets major financial support from this group, and SPUR has rarely come up with a serious report or position critical of its downtown constituency. Put another way, SPUR through the years has consistently represented "citizen interest" by promoting redevelopment, supporting the US Steel building on the waterfront, promoting Yerba Buena, BART and other strategic downtown Manhattanization projects.

Today, with a cluster of highrises ready to bloom near the foot of Market, with the bulldozers cranking up for the Yerba Buena explosion, with Manhattanization booming as never before, it's not surprising to find SPUR rolling out the Trojan horse again.

It's significant the way SPUR is handling the PR for its \$275,000 study. (Some \$200,000 comes from Redevelopment's big bankroller, HUD.) It's under wraps until Mar. 18, the day of a big media presentation. When we asked SPUR's president, John Jacobs, if he would at least tell us whether the study did or didn't favor highrises, he replied, "That question I won't answer until March 18." We've talked to several people who have seen it, however, and they say it's the same old

stuff. Next day is the formal launching, with a day-long panel and banquet program at the St. Francis Hotel—but with no strong highrise opponents like Alvin Duskin, Charles Starbuck or anybody from SF Tomorrow on the panels.

Will SPUR try to channel its highrise findings into the city's highrise decision-making process? "Of course," said John Jacobs. "The whole concept of the report was to provide useful tools for officials to make decisions with." God help us.

—Bruce Bruggmann

Manhattanization marches on

We've opposed Yerba Buena Center from the start. Our main objection was that Redevelopment and city officials were subverting the electoral process by spending taxpayers' money for downtown business without giving citizens a vote on it. Last November, after nearly three years in court, Alvin Duskin, William Brinton and Gerald Wright, representing the interests of SF taxpayers, reached an agreement with the city that set a limit on how much the city could spend for YBC.

Now, at the first step, city officials are trying to renege on that agreement and bag more money. Given Redevelopment's history of cost overruns and "We've already spent so much, how can we stop now?" thinking, this is only the first of many pleas for cash to follow. On Feb. 26, Duskin, Brinton and Wright turned down a pitch to allow \$15 million more in bonds. As we go to press, they are considering a settlement that would channel more hotel tax money to the project.

We applaud them for their Feb. 26 decision. We hope they keep the taxpayers' interest out front and resist pressure for a

settlement that would seize hotel tax money, divert funds from other projects or use any other fiscal sleight-of-hand to spend more public monies on YBC. When PG&E is seeking a \$700 million increase and the supervisors' budget analyst predicts an enormous tax increase, taxpayers don't have money for white elephant convention centers.

If the City Hall panhandlers want more money for Yerba Buena, they can put a bond issue on the ballot.

We dare you.

Thumbs down twice to Selina Bendix, SF's Environmental Review Officer, who lives in North Berkeley.

1) For trying to sneak past the Planning Commission a woefully inadequate environmental impact report on Bechtel's proposed twin 34-story towers at Fremont/Market. Besides being filled with nonobjective language (the buildings would aid the "upgrading of an unattractive, depressed area"), the EIR didn't deal with the worst economic effect of the project: it will destroy much of the little remaining commercial space in an area already shadowed by PG&E, Pacific Telephone, Standard Oil and other corporate head-quarter monsters.

2) For ruling that a 100,000-pound-per-hour boiler and a 150-foot smokestack proposed for PG&E's Stevenson Street steam plant didn't even require an EIR. Though the boiler is equipped to burn low-sulfur oil (during the next natural gas "shortage," no doubt) which will pour pollutants into the air. Bendix decided construction "could not have a significant effect on the environment."

Thumbs up to Sue Hestor, an antihighrise warrior for five long years, now out front on the new Manhattanization clash, for shooting down the Bendix/Bechtel EIR, causing it to be redone. Bechtel will come back with it in 60 days.

Poppy strike

Nine of the eleven employees at Berkeley's two Poppy Fabric and Trim shops, all women, have been striking for union recognition since Feb. 26. The store's owners, Paul and Susan Eisenberg, have refused to recognize the retail clerks union as their employees' bargaining agent.

Poppy's employees say they joined the union because they wanted to approach their employers about working conditions as a group. "One woman was warned that she was to be fired if she didn't mend her ways," Lorna Hall, one of the strikers, told the Guardian. "She asked for an open hearing, but her request was denied, so the rest of us never did find out whether the reasons were just or not. We realized the same thing could happen to any one of us."

Another striker, Brigitte Seelbach-Whitlock, added, "Eisenberg waited until we threatened to go on strike before he'd seriously consider regulating work conditions, because he said we're mainly part-time help. When I applied for a job, he asked me why I wanted it, since it was part-time and so low-paying. I guess what I was supposed to say was that I just needed pin money." Poppy's clerks earn between \$2.25 and \$2.60 per hour, unless they take on extra duties.

The employees do not want immediate raises, but that doesn't seem to pacify Poppy's owners. In the words of a flier on Poppy's door: "To bring the union into Poppy is a bit like using an atomic bomb to pacify a Vietnamese village . . . We are convinced that a Union contract would turn Poppy Fabric and Trim into the same kind of stores, with the same kind of service, as the large fabric and department stores."

—Eva Poole

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Secret election for Co op Credit Union

Striking workers, food stamp recipients and outraged members of the Berkeley Co-op Credit Union are anxiously awaiting the election of a new CU board this month, but the lame duck incumbents seem intent on keeping members as much in the dark as possible about when and where they can vote. About one-third of the Co-op's 75,000 members belong to the independently operated CU, which is in the middle of a financial crunch—and strike—so severe that none of the incumbents is seeking re-election. The new pro-consumer majority elected to the Co-op board in January is supporting a slate (Oiva Nurmela, Pele de Lappe, Betty Stevenson, James Price and Matt Crawford) which hopes to win all five open seats and become the new majority on the CU's nine-member board. Most of the backers of this slate also supported the winning slate in the Co-op board election. They don't have the resources to wage an extensive campaign, but they say the turnout in CU elections is usually so low that even modest electioneering should get the job done.

The slate's strongest supporters include the 43 Credit Union employees who went on strike Feb. 7 after the CU management and board stiff-armed their offer to extend the old contract until November and forgo pay increases in the meantime. CU general manager Richard Hunter insisted on longer hours and lower wages, blaming high labor costs for the CU's financial crunch (but never breaking out management and supervisory pay to provide a meaningful comparison). Hunter's critics say the real problem is mismanagement, and they protested angrily in January

when he and the board announced drastic reductions in member services: consolidating from six offices to three, moving the CU's main office away from the Co-op stores to Oakland, discontinuing two savings insurance programs, and terminating the sale of food stamps, even though the CU was the last food stamp outlet in Berkeley and many Co-op shoppers pay for

most of their purchases with stamps. However, neither the strike nor strong member opposition to retrenchment has budged the lame duck board and manager (Hunter announced his resignation in the midst of the controversy).

At press time, the place and exact time of the Credit Union's annual meeting scheduled for Mar. 21 were still secret, al-

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though that will be the members' only opportunity to vote without crossing a picket line. CU members can call the general manager (845-6428) or strike headquarters (841-9064) for later details, or attend the rally at 1 pm, Sat., Mar. 15, in front of the CU's main office at 1414 University Ave., in Berkeley.

—Bill Northwood

POLITICAL ACTION CALENDAR

By Ken McEldowney

If you're a Berkeley or Oakland resident who didn't vote in last November's general election, you won't be able to vote in the April 15 municipal and school board elections unless you register before Mar. 16. A purge of the voter rolls has dropped 35,000 of Berkeley's 85,000 voters and 72,000 of Oakland's 180,000 voters, many of them young and Third World people who registered to support McGovern and Dellums in 1972 or Bobby Seale and Elaine Brown in 1973. Berkeley Citizens Action has mobilized a drive to register 10,000 voters by Mar. 16, stationing registrars in the campus area and at the Co-ops. In Oakland, the Committee for Greater Voter Registration is using the same techniques as the Seale-Brown campaign two years ago: dial 444-VOTE and they'll send a registrar to you. They also have mobile registrars at shopping malls and supermarkets and throughout the downtown shopping area. You can also register at the city clerk's office in either city, or at any fire station.

MAR. 7 (FRIDAY)

"Women and the Work Force" sponsored by Liberation School, 2323 Market, SF, 7:30 pm, 50¢, 863-1945.

"Burn," film on a revolution in a Portuguese sugar colony, with Marlon Brando; benefit for the United Farm Workers, College/Dwight, Berk., 8 pm, \$2, 444-6008.

Need a mayor? The Toklas Democratic

Club lets you look over the field at their Hot Seat Dinner, Delancey Street Restaurant, Union/Webster, 7 pm, \$15, 431-3344.

MAR. 8 (SATURDAY)

Coast Plan Preview, with Jack Schoop, chief planner of the California Coastal Commissions, Rodeway Inn, 380 S. Airport Blvd., South SF, 10 am.

Garage Sale to benefit Grassroots, 2155 Ward, Berk., 10 am-4 pm, 848-8400.

"The Ingestion Question," with Linus Pauling and others providing information on foods, nutrition and diet, Jack Tar Hotel, Van Ness/Geary, SF, 9 am, \$10, tickets from Fred Mayer, 332-4000.

Registration party for the Open Education Exchange's third term, with movies, food, music, 370 60th St., Oakl., 10 am-5 pm, 655-6791.

March for jobs, sponsored by the California AFL-CIO, Capitol steps, Sacramento, 1:30 pm, 986-3585 for ride information.

MAR. 9 (SUNDAY)

"Women Working," films and speaker, Clay Theater, Fillmore/Clay, SF, noon (films also at 3 pm), \$2.50, 388-9450.

MAR. 10 (MONDAY)

Open meeting of the Oakland Community Action Agency board, Rm. 115, City Hall, 14th St./Washington, Oakl., 4:30 pm, 839-8810.

MAR. 11 (TUESDAY)

Electricity and Gas for People trucking up to Sacramento to lobby for the Lifeline utility rates bill; buses leaving from SF; for more info, call 543-5632; East Bay, 845-0364.

SF Supervisors item price hearing, Rm. 228, City Hall, 2 pm, join Consumer Action to push for clearly marked prices on supermarket goods, 626-4030.

MAR. 12 (WEDNESDAY)

Network Against Psychiatric Assault's first birthday party, potluck dinner, music and poetry, 2150 Market, SF, 6 pm, 863-4488.

Deadline for applications for membership on the SF Commission on the Status of Women; pick up forms at the Clerk's office, Rm. 235, City Hall, 558-2497.

MAR. 13 (THURSDAY)

Piedmont Avenue Neighborhood Improvement League public meeting, Piedmont Avenue Elementary School, Piedmont/Echo, Oakl., 8 pm, 654-2337.

"Tupamaros," urban guerrilla movement in Uruguay, Hamilton Jr. HS, 2101 35th Ave., Oakl., 7 pm, part of the Laney College Latin American Film Series.

MAR. 14 (FRIDAY)

Dorothy Healey speaks on problems of building a new socialist party, 6025 Shattuck, Oakl., childcare, 652-1756.

MAR. 15 (SATURDAY)

Citizens for Representative Government celebration, 408 Stanyan, SF, 8 pm, \$3.

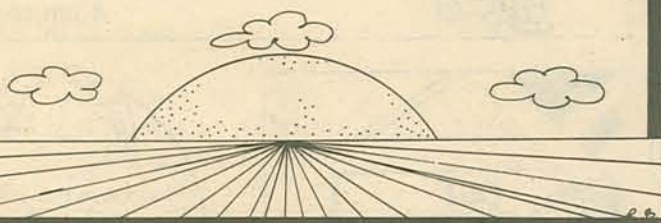
MAR. 18 (TUESDAY)

Forum on the "Battle for the Mission Area Health Center," plus Felix Greene's film on health care in China, 1193 Valencia, SF, \$1 donation.

(Deadline for next Calendar: Mar. 13)

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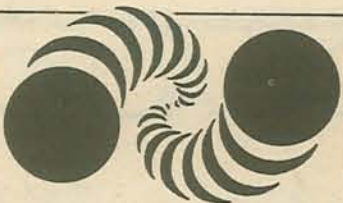
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By Bill Northwood

On Wednesday morning, Jan. 29, readers of the San Francisco Chronicle learned that the Weather Underground's bombing of the State Department in Washington had been accompanied by an unsuccessful attempt to bomb the Oakland Induction Center. Hours later, the Oakland Tribune's first edition hit the stands with no mention of the local bomb, even though the first warning had been phoned to the Tribune's city desk before eight o'clock Tuesday night. A Tribune reporter and photographer had spent the night outside the induction center, the news editor had a story written and ready to print—and then word came down from executive editor Dick Fogel: kill the story; Tribune policy is not to print bomb threats.

No one was more embarrassed than Tribune editor/publisher Joseph W. Knowland, who must have reflected ironically on his snappy new slogan: "It's in the Trib!" Less than three weeks later, Knowland kicked upstairs his longtime pal Dick Fogel, placing managing editor Frank Finney in charge of the Trib's news operation.

That, several Tribune staffers told the Guardian, was the best news they'd heard since Joe Knowland took over a year ago following the suicide of his father, ex-Senator William F. Knowland. The younger Knowland has put his stamp on the staid 101-year-old paper, impressing some observers both inside the organization and out, by making the Trib somewhat more liberal and freewheeling. But he disappointed everyone who had hoped for more profound changes in Oakland's only daily by approaching the problems of his paper, and his readers, in a manner that sometimes seems simplistic, even flaky.

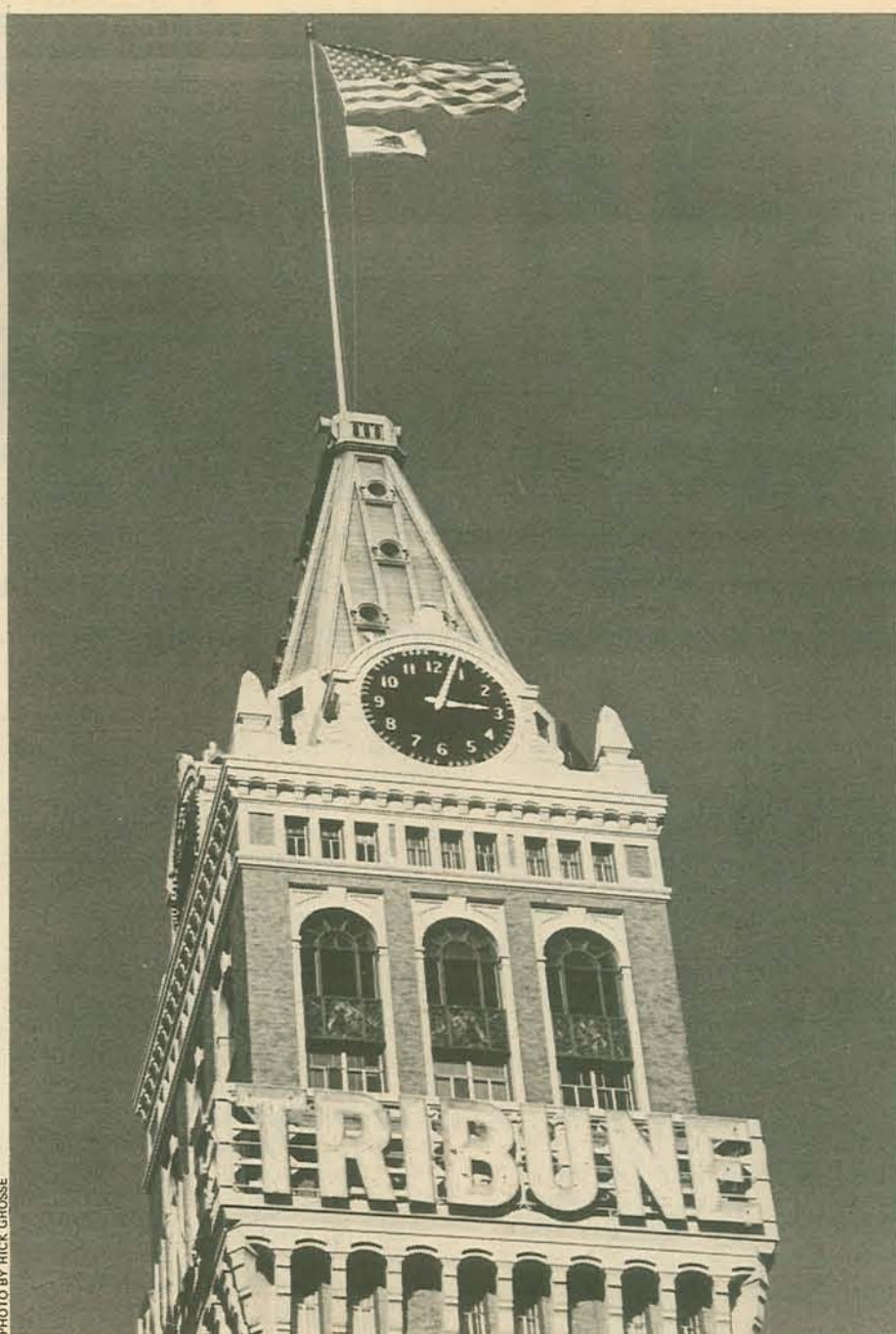
For example, when I asked him about the bomb story that wasn't in the Trib, Knowland excused himself for a moment, saying, "I've got the answer right here." He fetched from his desk a plastic block, emblazoned with the word "Communicate." Knowland said he places the blocks on the desks of editors who foul up. Joe's remedy for the Tribune's renowned dullness, which he attributes to "diarrhea of the typewriter," was arbitrarily limiting all news stories to half a column, six or seven paragraphs. And when he took PG&E to task, Tribune-style, in a recent front-page editorial, his point—a demand for "full and open" PUC hearings on the latest rate hike—hardly seemed worth the space. "There's such an incredible disparity between Joe's concept of what's going on and what's going on," one exasperated staffer lamented.

Groans in Piedmont

It's been a rough year for morale in the Tribune city room. Despite Knowland's promise to the contrary, management has made continued personnel cutbacks, culminating in the layoff of 13 editorial employees at Christmastime. Knowland's promotion of Fogel to executive editor didn't help: Fogel, widely assumed to have earned the job by his friendship with the new publisher, impressed his fellow workers as more interested in using his new power to wage vendettas than to improve the paper.

Staffers heard Knowland say he wanted to boost circulation (once more than 220,000 daily, but down to 160,000 in recent months) and increase coverage (Fred Graeser, publisher of the weekly Montclairian, boasts that his paper prints more inches of Oakland news per week than the Tribune), but what they saw was different. They knew the cutbacks and other economies were costing them stories and photos, and they called it penny-pinching when management started making employees pay for their own copies of the paper (at 25¢, the Trib is the most

PHOTO BY RICK GROESSE



Inside The Tower of Power

To many veteran Trib staffers, Knowland's approach to the problems of the paper seems simpleminded and even flaky.

expensive metropolitan daily in the US). Reporters rarely compliment their bosses, but some old Tribune hands were overheard saying they wished the Senator was back.

Not that there haven't been some good changes at the Trib. You could almost hear the groans from Joe's neighbors in upper-class Piedmont last November when the Trib endorsed the re-election of progressive black Congressman Ron Dellums. Piedmonters, like everyone else in the East Bay, had known the Tribune only as the voice of conservative Republicanism, exemplified by Young Joe's grandfather, Joseph R. Knowland, and Young Joe's father, the Senator.

Neither Old Joe nor the Senator allowed running a paper to get in the way of their partisanship and power-brokerage. From the publisher's office in the Tribune Tower, Old Joe put together a political system that ran Oakland for decades, and the Senator continued to push the system's pet projects through the Sixties, while the Trib largely ignored Oakland's decay and the suburbs' growth. Some of the sacred cows that grazed through the Tribune's pages were so obvious that the Trib itself listed them in the Senator's obituary: the Oakland Airport, the Oakland Museum, the Coliseum and, of course, BART (Billy Stokes got his start as a Tribune reporter, and old-timers remember him wandering through the city room, admiringly showing before-and-after photos that demonstrated how rapid transit systems spur highrise development).

Young Joe says he's different, an

"objective journalist" who refuses to give local officials private advice because he thinks it would make it harder to criticize them when they're wrong. "How can you editorially approach the problems of the day when you are involved in creating the problems?" Knowland mused, paraphrasing the famous aphorism of fellow Oaklander Eldridge Cleaver.

Despite Joe's assertion that his role as editor supersedes his role as head of the Knowland family business, the Tribune still has a substantial economic stake to protect in downtown Oakland. The family's most valuable local property is the Tribune Building and adjacent structures, three-fourths of a block worth more than \$2 million (assessor's estimate) just across Broadway from the City Center redevelopment project. The Trib also owns two nearby lots—worth less than \$1 million today, but one lies within the Chinatown redevelopment area and the other adjoins both Chinatown and City Center, where land values are rising faster than the assessor's records can show. Like other major downtown businesses that stand to benefit from publicly financed redevelopment, the Tribune supports both neighboring renewal projects, emphasizing to its readers how Oakland will gain, without explaining which Oaklanders will gain the most.

Nor can Young Joe escape all his personal ties to the Oakland power structure. Last fall, for example, Dick Fogel killed stories reporting the criticism by insurgent candidates of the East Bay Municipal Utility District, whose vice

president, Coliseum developer Bob Nahas, is a Knowland family friend. Then, nine days before the election, the Trib's front page trumpeted, "East Bay Water Supply Imperiled," basing its story on Nahas's charges that the opposition candidates were really just anti-growth environmentalists bent on using the water board to halt all development.

More: Nahas didn't like it when he learned that his daughter, a student at UC Davis, had been assigned to live in a coed dormitory where men and women shared the same bathrooms. Within days of Nahas's angry phone call to Joe Knowland, Tribune readers, too, discovered this shocking use of their tax money, in a story played to suggest more than it actually said.

Still more: long known to fellow members of the corporate elite for his exploits as a pratfaller at the exclusive Bohemian Grove, Young Joe has shifted the Trib's home-town boosterism into promoting the various entertainments that go on inside the Coliseum, which his father helped get built and on whose board of directors Joe himself sits. He has cranked out front-page editorials to cheer Oakland's A's and Raiders on to victory, and even co-sponsored a reduced-admission promotion for the less successful Seals hockey team.

Eagle Scouts in Livermore

The Tribune's coverage of what Joe persists in calling "The Now Generation" and Oakland's "ethnological communities" has been considerably less attentive. The Trib tried to tap into the youth market last year with a much-ballyhooed Sunday tabloid, "Rap Up," which crashed in flames in December after failing to generate the desired new advertising or circulation. Initiated as a 16-page pullout, "Rap Up" survives as two pages in the Sunday entertainment section because Knowland refuses to give up on a concept that was his to begin with.

The overtures to Oakland's black community have been even more tentative. In the past, according to attorney John George, "They just didn't report certain significant things, and that practice still prevails." George is most unhappy with coverage of the police and the schools. Meanwhile the Trib bravely prints recipes for soul food (on one occasion a black editor barely managed to block the accompanying graphic: a watermelon). But the Trib isn't really looking to the East Bay's core cities for most of its new readers and advertisers—its top priority is regaining old subscribers in the suburban enclaves of Contra Costa and southern Alameda counties, where the paper lost 40,000 readers during the last eight years.

The redesigned front page of the Trib's home edition on Feb. 4 signaled the start of what one reporter called "our suburban adventure"—the division of the entire East Bay market into nine zones, with each getting a slightly different paper. The key to this approach is local news, so Tribune management has transferred reporters from urban beats and the city room out to the suburbs to bring beat coverage back up to former levels. Stories aimed at a particular zone show up on the section page (front page of the second section) of the paper home-delivered in that zone; news deemed big enough to interest all zones makes page one above the redesigned logo, in which the word "Oakland" has been reduced to one-fourth the size of "Tribune."

"We've done some fine stuff so far," said Knowland of the maiden effort, but experienced Trib staffers were more critical. They pointed to a Feb. 13 section page, the top half of which was devoted to

continued next page



'How can you editorially approach the problems of the day when you are involved in creating the problems?'

continued from previous page

the remarks of an Eagle Scout in Livermore who had been awarded a college scholarship. What made this newsworthy, according to staff sources, was that Tribune president Emelyn K. Jewett, the publisher's sister, had attended the banquet at which the remarks had been made and prevailed on her brother to report them.

The new priorities have serious shortcomings, more importantly in what does not get in the paper than in what does. With reporters periodically pulled off beats to work in the suburbs, continuing stories get harder to cover. Environmental writer Norm Hannon, coauthor of the Trib's award-winning series last spring on the 43 biggest polluters of the Bay, has been transferred to a suburban beat, making it highly unlikely the Trib will ever get around to publishing the 43 biggest air polluters. Fran Dauth's investi-

gation of the East Oakland housing crisis last fall helped make it impossible for city officials to go on ignoring the problem, but the Trib hasn't kept the pressure on, and Dauth doesn't cover City Hall any more. And since the Tribune has never had a consumer beat, consumer news gets covered only if it makes contact with an existing beat—although writer Fred Garretson and political cartoonist Lou Grant have been blasting at the PUC for its secret dealings with the utilities it's supposed to regulate.

"The problem is not sacred cowism, the problem is mechanical," one reporter asserted, echoing complaints heard in all big-league city rooms: early deadlines, story length restrictions, shifting assignments and doubts about city desk competence. Yet this hardly explains why the Trib didn't get around to reporting the state board of education's charge that Oakland school officials mismanaged federal education funds until two weeks after

the state board's February meeting—and a day after the Chron reported it—even though the Trib's education writer had the story the day it happened. When stories get chopped up or killed, disgruntled reporters contend, exhortations to even greater effort don't cut much ice.

This would be bad enough, but there have been so many managerial comings and goings in the Tribune newsroom that staffers find it difficult to be certain who's in charge. When Joe Knowland took over he replaced his father's executive editor, Paul Manolis, with Steve Still, who was subsequently supplanted by Dick Fogel, who just made way for Frank Finney, who may well be looking over his shoulder (meanwhile, Manolis, Still and Fogel all remain on the executive payroll). Joe's suburban adventure further complicated this editorial roulette, since it led to the creation of new levels of editorial bureaucracy at the same time less-senior employees were laid off. "You

can't have so many editors without somebody to write for them," one incredulous staffer remarked.

If nothing else, Joe Knowland has given the Tribune a new look: the street editions no longer carry stories above the front-page fold, just photographs and huge National Enquirer-style headlines ("Skeleton in Trash Can; Hunt for Heidi is Over"), while the home editions spread one story horizontally above the logo. But his efforts to make the Trib more marketable might impress skeptics more if they thought the contents were getting as much attention as the packaging. Put bluntly, many Trib employees don't think their boss can achieve his professed goals just by juggling a shrunken workforce without spending more money. "I believe in economy, too," one writer remarked, "but I don't drive my car on bald tires."

Knowland described his approach to publishing the Tribune as "playing the

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very strong business game rather than strictly the news game." He said the Trib doesn't face immediate financial jeopardy but claimed profits are down, without citing specifics (the most recent available figures show profits of \$303,000 in 1971 and \$469,000 in 1972, at the same time the company was plowing millions into new equipment without borrowing a cent).

Joe dismisses complaints that the paper is understaffed; one or two good reporters can out-write a dozen of the opposition, he told the Guardian. "It's kind of like the men at Thermopylae: one soldier guarding the pass was worth 10,000 Persians." Meanwhile, being named Knowland is one good way to find work at the Tribune—one of Joe's daughters helps out in the mail room, another runs copy, a son takes pictures, and Joe's mother writes the paper's book reviews under the nom de plume "Clay Roberts."

Not long after he took over the Tribune, Joe Knowland told Editor & Publisher, "I understand editorial operations, and I ache to improve them." Now he admits he's found it more difficult than he expected, largely because he has had trouble communicating his goals "down to the level where the action is, the writer and the beat reporter." Like the prison-farm inmates in "Cool Hand Luke" who suffered whenever the boss talked about failure to communicate, some Tribune editorial employees say they understand perfectly what their boss wants—more work out of fewer people. They just don't agree that improving the profit margin is the same as improving the paper. ■

(Research assistance by Christine Weicher).

It's (not) in the Trib

Wednesday, Jan. 29: The Chronicle reports the attempted bombing of the Oakland Induction Center. Hours later, the Tribune still has no story, even though the bomb threat had been phoned to the Trib.

Oakland Tribune MIDDAY EDITION
ESTABLISHED FEBRUARY 21, 1846. MONDAY, JANUARY 29, 1975. 15 CENTS. SATS & HOMES

'WPA, BUMS' PORT JOB STAND RILES COUNCIL

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All About Cholesterol Page 40
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BART Victim 'Confused, Lost' — Tapes
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Victim 'Lost, Confused'

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Mother, Two Die as Fire Razes Home

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San Francisco Chronicle FINAL

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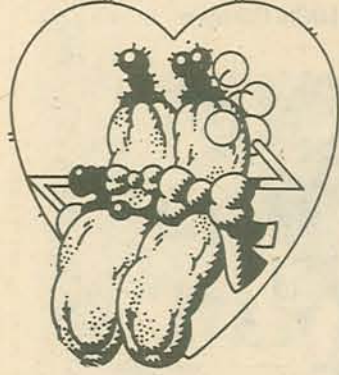
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The hidden scandal of Sunol

This time it's a sweetheart deal to allow a quarry operator to scar SF's watershed with gravel pits.

By Katy Butler

Add one more scandal to the present brouhaha over the 35,000 acres of SF Water Department land in southern Alameda county. Already the Federal Strike Force on Organized Crime and federal and local grand juries are investigating abuses connected with ex-mobster Tony Romano, who acquired the lease to the Sunol Valley Golf Course (on city land) and piled up hundreds of thousands of dollars in unpaid rent.

The grand juries should also investigate how San Jose businessman Steve Dorsa got permission to scar 115 acres of watershed for a gravel pit under the pretext that he would eventually turn the pits into a recreational lake. Dorsa has been promising to build the recreational facilities since 1964, but the gravel pit remains as ugly, dangerous and productive as ever. And Dorsa has mined and sold nine million tons of sand and gravel.

Dorsa says he is a friend of Angelo Marino, the Mafioso law client, business advisee and recent campaign contributor to Mayor Joseph Alioto, but he denies the Marino connection influenced his getting the lease. He obtained his first gravel lease in the early Sixties, before Alioto became mayor, through the Water Department's John Brucato, now retired. Brucato was described by another department official as "a very political person—he told me he was a personal friend of Mayor Alioto's."

The first lease was short-term and obtained through technically open bidding, although the only other bidder was disqualified. But after Alioto became mayor in 1968, Dorsa's company, Santa Clara

Sand and Gravel, was granted a sweet 25-year contract with no competitive bidding. The new lease, with a possible ten-year extension, allows Santa Clara first to mine gravel to a depth of 40 feet, then to fill the pits with water, creating an "aquatic recreational area" by 1983.

The "recreational" provisions made good copy for Water Department press releases and undoubtedly helped the PUC to justify allowing a gravel mine on the watershed, but where are the recreational facilities? Santa Clara has been promising them since 1964, when the city allowed them to increase their digging depth to 40 feet in return for recreational parking, picnic tables and fish ponds stocked with fish. The latest contract revision, in 1970, promised that by July 1974, Santa Clara would provide picnic tables, toilets, a clubhouse and a ranger to oversee the partially completed recreational lake. But the area is still a gravel pit, and the only concessions to "recreation" are a few newly planted fir trees.

Santa Clara's sweet deal also provides a remarkably low payment rate to San Francisco. The company pays the city 17.6 cents for a ton of gravel, a rate that was set in 1964 (when gravel sold for \$1.30 a ton) and cannot be changed until 1978, even though gravel is now selling for \$2 a ton and rising.

John Brucato, the retired Water Department land manager who developed the Sunol Valley properties, including the golf course and the gravel pits, says he sold the Water Department on the idea of the gravel pit despite "general opposi-

tion from the department on anything other than water operations. There were a lot of negative people," he told the Guardian, "but eventually I managed to break through."

Brucato denies he pushed the recreational aspect of the plan, but H. R. Boyd, assistant general manager of the Water Department, says Brucato presented the complete proposal to the department.

Now the department isn't sure whether it wants gravel pits or recreational facilities. Gen. Arthur Frye, the Water Department manager, says of the gravel pits: "I wouldn't recommend it today. I think they're relatively unsightly, and as far as the recreational potential, it could be either a great thing or a complete bust." Richard Tanaka, the present Water Department land manager, who inherited the job from Brucato and a series of incompetents, says, "Today we would even discourage recreational activities," citing vandalism at nearby parks.

Dick Humphries, the manager of Santa Clara Sand and Gravel, told the Guardian the first stage of the recreational facilities (due July 4, 1974) may not be finished for another five years, adding that he'll have to charge \$1.25 per car to make the lake a "financial success" (there's a free East Bay Regional Park next door). Meanwhile, he expects to sell 600,000 tons of gravel this year.

"We didn't hold a gun to Mr. Humphries's head and force him to sign that lease," Boyd points out. Since the Guardian began investigating, Boyd has asked Humphries for a written explanation of the delay on the recreational lake and also of the delay on another promise.

By August 1969, Santa Clara was supposed to rechannel a creek that meanders through the Sunol property. It still has not been satisfactorily completed. Water Department engineer H. L. Bardoff told the Guardian, "I don't want to be put on the spot, but if they'd let the contract [to an outside firm] they could have done it a lot faster." Humphries finally did the work in 1974, while his men weren't busy digging gravel. But a landslide into a neighboring property has made the channel temporarily unusable. Notes appear every year in Water Department files indicating the work has not been completed, but the department has never threatened Santa Clara with the revocation of its lease.

"The city hasn't told us we're in violation of the lease," Arch MacDonald, part owner of Santa Clara Sand and Gravel, told the Guardian. "Are we in violation of the lease?"

Such leniency is quite surprising, especially considering that a city audit in 1969 discovered the company had removed more than 300,000 tons of material from the quarry without paying royalties on it. Humphries told the Guardian the material was substandard fill which he sold at lower rates. He arrived at a compromise payment figure with the city.

Why has Santa Clara received such lenient treatment? Is it because of Steve Dorsa's connection with Angelo Marino? "Absolutely not," Dorsa says.

Then why? "I must admit to some laxity on my part," says Tanaka, pleading that his staff is insufficient. "I wasn't aware of the ramifications of the lease." ■

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The City and the Straight Theater

Push comes to nudge in the Haight

By Jerry Roberts

Those stories you read about White Panthers shoving city architects around on Haight Street reveal more about the battle for control of the Straight Theater than about what really happened on the street. The story originated with Art Commissioner Ray Taliaferro, head of the neighborhood arts center program, which is funding the purchase of the Straight.

Both the Chronicle and the Examiner quoted Taliaferro as telling the supervisors that, on Feb. 13, "three men were shoved and pushed around by people who wouldn't allow them to take measurements or pictures" of the Straight. The next day, Mayor Alioto, in typical incendiary fashion, threatened "aggressive police protection" to maintain law and order around the theater. The word was out. The day after the Alioto statement, a clerk in City Hall told me, "I hear the White Panthers beat up three men down there."

What really happened on Feb. 13? Was there heavy physical violence? "I really think it was blown out of proportion," Clement Mullins, the 62-year-old architect who was directly involved, told the Guardian. "It really wasn't as bad as it looked." He also said that Taliaferro's statements "are not really accurate."

What seems to have happened is that the White Panthers wanted to talk to Mullins about the theater and the plans he

was working with. He tried to avoid talking to them, and they surrounded him. In the process, one of the Panthers prodded Mullins toward the group. Panther leader Tom Stevens explained, "I touched him. He was standing in the street and there was a bus coming. I took him by the arm, said, 'Watch out for the bus,' and pressured him towards the sidewalk."

Mullins provides this chronology: "I was taking measurements. One woman said, 'What are you doing?' I walked across the street and started taking pictures. Then ten or 15 people descended on us. They asked, 'Where's Mullins?' I had two fellows from the office with me and one of them started pointing at me: 'That's him.'" He laughs. "I was standing in the street. One guy, on the pretext I was going to get hurt out there, pushed me across the street to where they were standing." Mullins told the Guardian that he filed neither a police report nor charges against any White Panthers.

Mullins and the White Panthers have met since the incident. "They came down the following Tuesday," Mullins said. "They were peaceful. They were very calm. They were actually kind of apologetic."

Taliaferro's statement seems to have exaggerated the seriousness of the incident. The city men were not, in fact, prevented from doing their work; they were interrupted, but they finished what they were doing. The "shoving and pushing around"

consisted of one city worker being touched by one White Panther; no one was roughed up. (Informed that Mullins called his statement inaccurate, Taliaferro replied, "He may say that now, but when he called me, he said they were shoved and pushed around.")

The White Panthers have used similar tactics in dealing with city officials in their battles to stage rock concerts in the park. Tom Stevens defends such actions: "They won't meet with us under any other circumstances. It's what we have to do to get the simple courtesies that are extended to middle-class people. We're not hitting anybody or beating anybody up. We're making it awkward for them to ignore us."

The White Panthers aren't the only ones in the Haight bad-mouthing Ray Taliaferro. The Cultural Center Coalition, which represents some 70 arts groups, claims the commissioner is manipulating the White Panther incident and the Coalition's differences with the White Panthers to back away from demands for community control of the Straight. In a printed statement, the Coalition said, "Taliaferro's moves were specifically directed at placing the Cultural Coalition in a 'good guy' position with the city in the hope this would foster division and keep the community from achieving unity. . . . Taliaferro's action (was) intended to soften the Coa-

lition's position on the community control by dramatizing the community division."

The Coalition, which has fought the city for the Straight for more than two years, reached agreement with the White Panthers on the crucial issue of community control after a series of disagreements last fall. Both now say the Haight should form a nonprofit corporation around the Straight with an elected board of directors that would make policy and operating decisions.

Taliaferro says, "We have no problem with a community-elected board for programming. They (Haight people) are mainly concerned with programming anyway." But, he says, "We will not agree to totally getting out of operations. It is my impression the commission is not prepared to do that."

To Taliaferro's credit, he has moved the Straight back on track since withdrawing a request for funds Feb. 19. He now says he's waiting for renovation estimates and plans to return to the supervisors with another money request in April. Meanwhile, the White Panthers wonder about Alioto's threat, and the Coalition hopes the current delay will be the last. Tom Stevens says, "To us, 'aggressive police action' is a threat of a raid on one of our houses, that they'll come down and burn us out or kill people." The Cultural Coalition's Anna Darden says, "All we want is the building. We can handle it from there."



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What seems at first sappy, simpleminded subpoetry emerges as a strange Haiku drawn out of unbearable loneliness.

The greening of redneck music

By Rolf Cahn

Burnt-out rockers retreat into exurban Marin County and re-emerge twanging steel guitars and singing about broken hearts. In Texas, they're called Cosmic Cowboys: Doug Sahm, Kinky Friedman and that bunch. Here we've got Commander Cody, Lawrence Hammond and scores of up-and-comers. Linda Ronstadt rises to the top of the rock and C&W charts simultaneously. The Bay Area suddenly has a 24-hour-a-day country music station. The sons and daughters of rock are turning to country and western music. James S. Kunen once wrote that he could tell he was getting old "because I'm beginning to understand country music," but there's more at work here than just a generation growing old. We asked Rolf Cahn, who's been playing music for nearly 20 years and loves to write about it, to investigate this new phenomenon. Here's what he found:

Years ago, I drove across the continent in a funky Buick Special, rushing to New York to plead for the love of a lady. Suddenly, a song on the radio cut straight through my brain, and I remember driving through Ohio, or Indiana, or whatever it was, flattest flatland, saying, "Oh, yes! Yes, sir—" with the tears running down my face. I never forgot it was a country song that reached me like that, right where I lived.

My friend Ray Broadhurst used to be a country singer in Oklahoma, before he started to drive a big rig. He had to quit driving because he had to take too many bennies to keep up with the pace, and he started to work fixing cars and other things. He's got five kids on a little acreage he rents, and he makes it on food stamps and guts, in between yelling at his kids and fixing things. And he sings "Crazy Arms" with a voice that absolutely possesses me.

A lifestyle in deepest trouble

Late one evening, after we had gotten just a bit sloshy, he played me his records. We listened to his gems, some of them old timers and some with a new super professional sound. Then he turned to me and said, "See?" but I didn't, not yet, so I garnered Judy Caldwell, who says her real name is J.C., and she had a lot to say, mostly about lyrics and the way of singing, which I want to share with you. When I asked Rudy Torres to tell me all about country music, he told me to get a babysitter for Friday night. We were going to

go to the It Club, up the street on San Pablo in El Cerrito, and listen. I got the babysitter, started listening to KNEW on the AM and listened to country music freaks trying to tell me what it was in the sound that reached them, often very deeply.

I think this is what they told me:

There's a feeling here, and it arises from the lyrics. If you want to understand this music, dig its great singer/writers, the royalty of "country"—royalty because of their ability to be one with their lyrics. Most write their own. Moreover, the poetry pours out of their own lives, and what seems at first sappy, simple-minded subpoetry emerges as a strange Haiku drawn out of moments of unbearable loneliness. It is a silver authority that rings in the lyrics of Tom T. Hall, Loretta Lynn, Dolly Parton and Charlie Rich.

But the impact of Merle Haggard, Tammy Wynette and the others has another quality, which is in the singing itself. The women are next door to their Mexican sisters with that gorgeous, gutsy, upper-throat texture. But the men have a unique thing that does not follow their Mexican counterparts, who sing with that same tension, but then throw their heads back and let their feelings explode and fly toward the flame with their voice and give it all up.

Well, the Anglo singer cannot do that (I don't know why), and part of the greatness of the singing is in the tension, resigned to stay subdued. This quality is absolutely hypnotizing in the great country singers, and when they are at the same time singing of their own lives, with their own words, and describing the most introspective moments of each listener, they raise the experience to that of prayer, which is what I think music is.

All seem to have a background of hard times, much alcohol, and the disruptions of marriages, loves and families that make up the deepest song of their poetry. The prison records of some are public, almost a supreme credential. But "bad ways," prison and even a hint of hard drugs are pointedly in the past, part of the fire passed through, on the way to the righteous path. And this path is built on the 19th century hard-shell Baptist verities, which cohere the Self, the essential continuity of the mid-American.

The royal couple of Johnny Cash and June Carter goes even one better, in that

he was saved by a good woman, who stood by her man. In other words, royalty is expected to live the poetry, and, ideally, to die the poetry. J.C. remembers the exact day that Hank Williams died, how old he was and where she heard of his death.

The poetry can range from bouncy statements by an overburdened woman that she is going to start taking the pill, to a children's ditty, but at its center are its deep songs, which not only entertain and delight, but reach people to their toes. This poetry speaks of a lifestyle in deepest trouble, driving the poet to the constant, terrible, ritualized disjunction between man and woman, individual and society, humanity and its past, its very Self, all seen through the slow concentration of alcohol. Those 19th century postures and psychodramas create the very loneliness and frustration that is the source of this lovely music:

"Why can't I free your doubtful mind and melt your cold, cold heart?"

"I turned 21 in prison, doing life without parole."

"Holding things together ain't no easy thing to do."

The day-to-day load of kids

In a sense, don't you see, mid-Americans are as uniquely media-deprived as us out-people. The TV beams only idealizations of themselves at them and completely fails to present their moment-to-moment realities, except in terms of cultural aggression. Where are the dentists' visits, for real; the nitty-gritty caring, for real; the day-to-day load of kids, and—but you know all that. Well, country music manages to speak of being sick for a week, getting your teeth filled, being in bed in the dark, scared, and knowing that the alone is not so bad because someone—the singer—cares.

The musical texture drives home the poetry, and country music has never deviated from the utter simplicity essential to that job. The country instrumentalist plays with an economy that cuts the statement to the bone: the poetry cannot tolerate complication and its emotional dilution. The music may have its biggest ace in that it simply cannot deviate from the simple thrust of the poetry. Throughout its long, eclectic development, through folk, cowboy, bluegrass, rinky-tink and western swing, there was always the return to the simple, eco-

nomie statement. By the time the musicians had gone through "rockabilly" and a liberal sprinkling of rhythm-and-blues, there emerged a sound of awesome excellence that is today called the Nashville Sound.

The genius of the professional "Nashville" musician has given country music tools that seem cut and polished like fine diamonds. The mix of voice and instrumental texture generates further excellence and has attracted genius from outside its normal ranks. The poetry of Kris Kristofferson and U. Utah Phillips joins that of Merle Haggard and Hank Williams.

An unlikely musical Mecca

But the real mystery of country music today comes from its apparent sweep of the ranks of the longhairs and the counterculture. I remember well the sweep of my folk music congregation by rock and roll, and that I could understand and even enjoy. But this pilgrimage seems at first utterly mysterious. Think: a musical form that extols the masculine and feminine roles of 19th century white rural society, passed through the filtering process of Hollywood; a form which is combatantly outspoken in its self-righteousness, drenched in alcohol. I couldn't imagine a more unlikely musical Mecca for the longhairs.

Yet many friends of mine, who were dancing to acid rock in the Sixties, are now tuned to KNEW and live in a country lifestyle. My oldest son Nicky worries about pruning his five acres of apples, and he just happens to play a honky-tonk guitar. What is the hidden impact? The more privileged castes have always been infatuated with the pastoral image of the Earth Man or Earth Woman, but the simple concept of the reimmigration of middle-class psychedelic orphans to another America does not serve here.

What, then?

First of all, country music is not too loud, and I can see thousands of people hungry for deep-feeling music that will not traumatize their middle and inner ears. Less prosaically, the sheer excellence of the Nashville Sound draws its audience, as does the sense that here is a realness and economy of lyrics that was once the very essence of the blues, and is somehow no longer available emotionally in the symphonic approach to "soul."

I asked all the country musicians the same question, and I looked straight into their eyes to see if they were going to bullshit me. The question was: "Do the country types still beat the shit out of the longhairs in your bars?" All looked straight at me the moment the question hit them, then looked down, frowning.

"No," they said, "unless it's a regular fight, you know—after all, if a feller is drunk. . ."

But there seems to be more here than musical excellence and a feeling of realness and the possibility that the locals won't kick the hell out of you. We tend to forget that the counterculture chose the garb of the 19th century frontier, and long hair was often toward the Buffalo Bill appearance. The conflict with middle-class values was often sensed from the viewpoint of the very morality preached by the establishment and perverted by that same establishment. The country, the frontier, and the pure feelings and values of an idealized time were revered in more than dress and hair length. Both hayseed and hippie share the need for an idealization of their experience that can verify the fragmented Self. I believe that the conservative direction of the recent counterculture will continue and will be verified by the folklore of country poetry.

Well, Friday night came, and Rudy drove my lady and me to the It Club. We arrived early; the place was mostly empty. On the stage, the Southlanders were setting up for the first set, with guitar, bass, drums and piano.

At first, the place seems appallingly plastic and feels as heavy as a border town cantina on a hot Saturday night. The floor has different levels, which always makes for interesting choices of roles. There is a long bar, tended by a balding gentleman who could be a professor of anthropology, and a youngster with tentatively long hair. High on the walls are three paintings of naked women with expressionless faces that one would not recognize, the thighs highlighted and rigidly held together.

In the booth next to the band are two couples in their 40's and 50's who are mid-America itself, quietly staring at the bar opposite them, unmoving. It turns out they've been there every night but three for the past three years.

The band starts, and the place instantly softens.

The stagelights turn red, and the lanky bass player sings very close-mike, slightly stooped over. The mid-baritone voice sends out the words with utter simplicity, and it is no more than "Crazy arms that reach to hold somebody

new," and one remembers, and one agrees completely with the choice of chords and the chuggachugg beat and the quiet echo of the guitar, and the people in the front booth sit, looking quietly beyond the walls.

The place starts to fill up, and suddenly the small dance floor is crowded. The longhairs come in, very carefully dressed, women in floor-length dresses, men in vague country browns and buffs. All longhairs go straight to the upper tiers, the gallery, and sit very serious and straight, "listening." Then the place is full, and despite the occasional macho shouting of a stocky, wandering half-drunk, it is utterly peaceful, washed into a new emotion by the melodies, the exquisite timing of the chord changes, and the singer, slightly hunched over the mike, baritone voice gentle and with that unmistakable "feel." You know this man has lived a whole shitload of the experiences he's singing, and, in singing, is giving them the blessing of something survived, somehow.

"Your cheatin' heart will tell on you," and the guitar talks softly in the perfect pause, with the quietest triplets.

"When tears come down, like falling rain," and the lines go on, giving way to the impeccable rinky-tink piano, and the quiet close, with no sock ending.

Suddenly the lights change to a bright white, the dance floor is lit by a flood, and the guitar does a brilliant intro into the "Double Eagle." The two couples in the front booth have jumped up and are on their way to the dance floor. The band drives the old "Double Eagle" with the guitar leading, picking somewhere between Merle Travis and Chet Atkins, and then spilling into single lines that are straight out of honky-tonk. And the couples dance, I mean *dance*, in a leg-snapping, bouncing, polka-like jump that is square dance at its best, and the whole thing is suddenly immensely right, and you would get on the floor yourself if only you knew the damn step, or even some sort of a polka thing. But everything is great, because the next song has a nice rock-and-roll feel to it, the piano has gone crazy, and the drums are fine as wine, and as you dance past the two couples in the front booth, you notice they are holding hands.

Later, at the table, Rudy says, "It's the Fifties conservatism coming back—that nostalgia thing," but I don't agree for a moment, even though all this has to be pure intuition. I sense more that each period is leaving its unique gems for us to take once more, this time perhaps a little more carefully. ■

EAT! Searching for the truckstops of yore



By Merrill Shindler

Once, many gear changes ago, there was an institution even more all-American than Mother and apple pie. That institution was the truck stop, and it often employed Mom to serve the apple pie. The food was the subject of legends, the coffee cup was bottomless, and the affection pouring from Mom—or a bevy of peroxide blondes named Gladys, Dolores or perhaps Yolanda—was unlimited.

Then, in the early Sixties, the Interstate system was born, and chain eateries like Savarins, Stuckey's, Howard Johnson's and Denny's began buying up the truck stops, sounding the death knell for these small roadside cafes that had become part of the mythos of America through films like "Petrified Forest." The big chains are impersonal, with a quick turnover of staff, and food that doesn't quite taste like Mom's home cooking.

But while air-conditioned concrete-and-glass franchises spring up along the highways, replacing wooden shacks proclaiming "EAT," there are still the restaurants around the produce terminals, those bustling square blocks of warehouses on the fringes of SF and Oakland, where truckers come to unload strawberries from Watsonville or artichokes from Castroville. These cafes serve a steady clientele, drivers who have been coming in at 3 am for a steaming cup of java and returning at 6 am for a breakfast of ham and eggs with hash browns and toast for more years than they care to recall.

The oldest local produce market is in Oakland, just two blocks away from the blighted urban circus called Jack London Square. Oakland's market sprawls over four square blocks of covered sheds and post-Earthquake wooden and tin-walled buildings. Its restaurants look even older than the stalls—the Merchant's Restaurant, 401 2nd St., has old glass-window ice boxes built into the walls, and Lena's Kitchen, 368 2nd St., is gloriously drab, with high-backed wooden bar stools and bread stored inside glass wall cabinets. Drab is almost understatement in describing some of these old places—Lena's main decor is yellowing travel posters proclaiming "Spain is different" and informative hand-lettered signs reminding the diner that soup (watery and cooked since before the beginning, thank you) is only 50¢.

In the center of the Oakland Produce Market is a big clock with the legend, "Time to Eat." Not a bad idea after buying hundredweight sacks of onions or carrots; the market will sell to individuals but only in bulk quantity, which makes for great savings, like 48 Fuerte avocados for \$8.50. Behind the clock stands the Produce Inn, 321 Franklin, one of the best restaurants in any of the markets. The Inn serves tasty 90¢ quarter-pound hamburgers, bargain breakfasts of two eggs, hash browns, toast and jelly for 95¢, sirloin tips for \$1.65; and has a happy hour from 6-7 am, when well drinks are 60¢.

For something a touch different, wander down the block to La Mancha, 329 Franklin, the market's Mexican restaurant which opens at 4 am, and have yourself a hearty Mexican breakfast of huevos con chorizo (\$1.85), huevos rancheros (\$1.95), huevos con nopales (\$1.75), or the legendary Mexican cure for a hang-over, menudo (tripe soup, \$1.40), all served with tortillas, rice and beans. To wash this down and calm chili nerves, there's Mexican chocolate for 35¢.

My favorite market diner is down in South San Francisco at the Golden Gate Produce Terminal. Any weekday morning at about four you'll find Joe Carcione, the Greengrocer, chewing the celery with a tableful of produce heavies, including Banana King Louis Durastani, at Yolanda's Cafe. Yolanda's opens at 2 am Mon.-Fri. and is open till ten at night, when it serves massive, gut-busting Italian family-style dinners for \$4.50. The food's good at Yolanda's, and the bar is jumping from 6 am on—it gets cold out on those platforms unloading trucks of Gravenstein apples and giant bags of coconuts from the Dominican Republic. The scene is pretty macho at Yolanda's, with a big sign up on the wall declaring, "Absolutely no gambling allowed." And there was no gambling visible, either downstairs (except for that dice-and-cups game at the bar) or upstairs in the game room (which consisted of a frowzy pool table and a GE washing machine). As at all the markets, you can purchase food in bulk at the terminal—fresh basil by the dozen bunch, asparagus standing up like paint brushes in wooden crates, or large bags of coconuts.

At San Francisco's Produce Terminal, east of the Bayshore and south of Army Street, there's a feeling of camaraderie and old loyalties at the three market restaurants. At the Tilt, 2045 Jerrold, an old-timer smiled at his tuna-on-raisin-bread sandwich and declared, "Jeez, just like in the downtown restaurants." "Ha," jollied the waitress, "it's been a long time since I've been to a downtown restaurant." The Tilt has the busiest bar of the three and the homiest feel—besides being decorated with ten clown paintings and dozens of ersatz Norman Rockwell paintings of people unloading vegetables, there's a long central table where the produce people can swap tales of giant carrots and eggplants resembling Richard Nixon. The food is good and includes odd items like shirred eggs (\$1.45) and regulation items like minestrone soup, green salad and open-face roast beef sandwich for \$2.55. And as far as the name goes, there are three pinball machines near the bar—two Triple Play machines and one Showboat, and one machine was on tilt.

Bundros Restaurant at 2020 Jerrold is Hofbrau-style, with a big steam table serving lima beans with ham hocks for \$2, corned beef with cabbage for \$2.40, and ravioli with meat sauce for \$1.65. The breakfasts are good and the atmosphere almost fancy compared to the others—there's an upstairs dining area, and the bar isn't quite in the middle of the tables.

Cecca's Market Grill, just down the loading dock, wasn't too busy—it was mid-morning, and the rush was on to load and unload before shutting down for the day. The platinum-haired barmaid and the bar-keeper were deep in a heated discussion over the makings for drinks like a zombie and a brandy Alexander at the bar in front, and the kitchen in back was busy cleaning up the last of the Spanish beef tongue (\$2.95), roast beef and veal cutlets (both \$3.15). Cecca's uses a good selection of fresh vegetables in its cooking including pinto beans, broccoli and chard, and has a good steady clientele. "Jesus," said a grizzled old-timer who was mulling over a strong cup of coffee, "I've been eating here for so long it's like family." And that, dear reader, is what these market restaurants are all about. ■

Smoky places and painted faces

Country Bars & Down Home Music

At the Village Record Store in Mill Valley, owner John Goddard says he doesn't think more people are listening to country music: "They're just coming out of the woodwork." Well, here's the woodwork they came out of: the bars and clubs that have been playing country music for years and in some cases decades. SF has only two authentic clubs that we know of (let us know about any we missed), but there are plenty of them elsewhere around the Bay Area, from Brisbane to Fremont to Sunnyvale. The listings indicate the days and times of live music; no admission charge unless noted.

Sound Track, 1799 Mission, SF, 863-1010. (Fri.-Sat., 9 pm-2 am). A genuine honky-tonk where you can rub shoulders with displaced cowboys, bikers and just plain folk. Live music from the Saddle-ites; Charlie Rich and Hank Snow on the all-country juke box. Horsey decor. Chow 11 am-3 pm.

Jug of Punch, 2263 Mission, SF, 826-5168. (Fri.-Sat., 9 pm-1:45 am). The Western Echoes bring Marlboro country to the Mission district with their nitty gritty, down-

home sound. Black vinyl booths, pool tables, pinball machines. (The name is a carry-over from a now-defunct Irish pub).

DeMarco's Twenty-Three Club, 23 Visitation, Brisbane, 467-7717 (Wed.-Sun. 9 pm-2 am). The watering hole for the Grand National rodeo cowboys. DeMarco's bar and restaurant has featured western music for 35 years. Currently playing: The California Cowboys. Coming up: Johnny Davis and the Hard Times. DeMarco's boasts "the largest rotisserie in the world." Lil DeMarco claims her husband roasted seven buffaloes whole at once for a charity barbecue last year. No buffalo on the menu, but you can get steak, lobster and teriyaki, \$5.75-\$7.95.

Cow Town, 1584 Almaden Rd., San Jose, (408) 287-1183 (Tues.-Sun., 8:30 pm-2 am). Don Cox and his Cow Town Band. In the bull pen March 9: Dave "Six Days on the Road" Dudley. Repossessed truck stop decor and lots of pickup trucks with rifle racks in the parking lot. Better stuff your long hair under a ten-gallon hat.

continued next page

By K.A. Maszka

continued from previous page

It Club, 10102 San Pablo, El Cerrito, 525-1177 (Fri.-Sun., 9 pm-2 am). Popular East Bay club near Golden Gate Fields race track. Billy Thacker and his Southlanders have corralled the mike for three years. Bartender Walt Gatto promises "a nice, intimate club with no rowdiness and no hanky panky."

Bernie's Club, 4636 Clayton Rd., Concord, 825-7283 (Wed.-Sun., 9:30 pm-1:45 am). Stone Country, a four-piece band with a female vocalist, rides high here. Dancing, pool and card room for stud poker and lo-ball.

Jamaica Inn, 685 East El Camino, Sunnyvale, (408) 739-9739 (Tues.-Sun., 8:30 pm-1:30 am; \$1 cover Fri.-Sat.). House band is Jimmy Snyder and the Climbing Country. Open jam sessions on Sunday. Two dance floors, a pool table and full bar.

Coyote Inn, 102 Monterey Rd., Coyote,

225-2755 (Fri.-Sun. 9 pm-1:30 am). On Highway 101 between San Jose and Morgan Hill. "A real Okie bar," according to owner Ron Pannell, catering to local ranchers and hardhats. Music by the Westerners, who provide heavy fiddle and steel guitar licks.

Nashville West, 193 Commercial, Sunnyvale, 732-7730 (Mon.-Sat. 9 pm-1:30 am; \$1 admission weekends). Union Street-style country for city slicker singles. Larry McGill and the Stagehands provide the dancing music. If you get tired of country music, stroll over to the adjoining Vintage Keg Room and boogie to a rock band.

Fern's Cocktails, 729 South Wolfe Rd., Sunnyvale, 245-5981 (Fri.-Sat., 9:30 pm-1:30 am; Sun. 8 pm-12:30 am). Some fine fiddling Nashville style by Jim Louis and the Rhythm Riders. Dance your Frye boots off.

West 40 Club, 871 West A Street, Hay-

ward, 783-1882 (all week, 9 pm-2 am). You just missed Billy Armstrong, ten times world fiddle champ, but you can catch the Price Brothers (Wed.-Sun.) or Country Affair (Mon. & Tues.). Early Roy Rogers furnishings.

The South 40 Club, Mission/Warm Blvd., Fremont, 657-8935 (Tues.-Sun., 9 pm-1:30 am). Behind the GM plant. Nick Pappas sings along with the South 40's Edition. "Cleanest country club in the area," brags bartender Greg Brown. Draft Hamm's: 40¢.

The Mustang Club, 290 Davis, San Leandro, 483-8448 (Wed.-Sun., 9 pm-2 am). The Three Gents, who have played backup for touring country superstars, have been the house band for the last five years. Sunday night dance contest; Wednesday night, women's drinks half-price. "Ladies can come here without being afraid," assures bartender Al Corabell. "There is no trouble here. No drunks laying around."

And...

Village Music, 9 East Blithedale, Mill Valley, 388-7400 (Mon.-Fri. 10:30 am-5:30 pm, Sat. 10 am-6 pm, Sun. noon-4 pm). Owner John Goddard estimates he has 700 to 1000 country albums in stock, with a special section on truck stop music. Big selection of out-of-print records: Cowboy Copas, Patsy Kline, George Jones, Starday and King anthologies. Also some country and gospel sheet music.

KNEW-AM, 910 on your dial, has been playing country music 24 hours a day since last July. From 11 pm to midnight every weeknight, Ray Martin presents "The Evolution of Country Music," featuring specific aspects of C&W's development (one show focused on the Hawaiian leitmotiv, another on Hank Williams). On Sundays there's the Cowboy Chapel: religious country music from 8:15-9:15 am. ■

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By Ken McEldowney

The video pong ripoff

"\$60,000 a year earnings!" promises one ad in the Chronicle and Examiner. "\$50,000 a year," says another. Readers are assured they will receive top quality vending machines which will be placed in top locations. All they will have to do, it seems, is count the money.

The machines offered vary from month to month. A year and a half ago, it was candy vending machines; six months ago it was postage stamps. Now the rage is video pong. But whatever the machine, the reality has often been far different from what's promised in the ads: slow delivery of machines, poor placement and meager earnings.

The company with the worst record in the Bay Area is Nationwide Marketing Systems of San Mateo, a firm which goes by at least seven other names, including Nationwide Postal Corp. and Cal-Don. They all have the same address, phone number and officers.

In 1973, the San Mateo Better Business Bureau lodged seven complaints against Nationwide Marketing, in 1974 another 12. The San Mateo District attorney received 20 complaints against the firm, including one stating that the monthly gross per machine was supposed to be \$12 and turned out to be closer to \$2. Finally, the DA obtained a temporary restraining order prohibiting Nationwide Marketing from further "false or misleading representation." Enter Nationwide Postal Corp., same address, same phone number, which advertises: "Become associated with one of Uncle Sam's largest industries." Of course Nationwide Postal is not affiliated with the US Postal Service, but then nothing short of a court order stopped its predecessor, Nationwide Marketing, from using the Certs advertising jingle to promote the candy machines.

Thomas Walker of San Francisco paid \$2127 for four machines and waited four months for delivery. When nothing came, he went to the company and asked for his money back, pointing to a clause in his contract providing for a refund if no machine was delivered within 120 days. No



dice. Finally he went to SF Consumer Action, which got some action. The money was refunded in two installments during the month of February.

Another San Mateo firm, International Consolidated Industries, claims \$60,000 a year earnings for video pong systems. It has been the object of five complaints to the local Better Business Bureau, all but one settled to the BBB's satisfaction.

In San Jose, the National Entertainment Corp. promises a modest \$50,000 a year through its video machines. I called the company, posing as a potential customer. When I asked about the \$50,000, Mr. Jerry Schubert said it was "simply to catch a person's eye."

Your best bet is to stay away from the vending machine field, which the San Mateo BBB says "continues to be invaded by unscrupulous promoters seeking investments from inexperienced persons." But if

you want to take a chance, here's what to do:

- Avoid firms that advertise very high profits for little work. Nobody is giving anything away
- Ask the company for the names and phone numbers of other distributors so you can check the earnings claims.
- Don't count on staking out the best locations. Vending machines have been around for a long time.
- Before you agree to pay any money, make sure in writing where your machine will be placed and double check by contacting the business where your machine will be located.
- Be prepared to fight for prompt delivery of machines in good condition.
- Find out how long the firm has been in business. Be wary of promises of huge yearly earnings from a firm that has been in business only six months.

How to read your PG&E bill, Part 2

PG&E tells you how much gas and electricity you have used and how much you have to pay, but it doesn't break down the charges. Here's how it works: there's a minimum charge of 60¢ for electricity and \$1.52 for gas that you always pay, even if you're on vacation. After that, there's a sliding scale: the more you use, the less per unit you have to pay. For electricity, you're charged 4.329¢ per kilowatt hour for the first 50 kwh; the next 50 drop to 3.229¢, then down to 2.229¢ for the next 100, 1.629¢ for the next 100 and finally 1.529¢ for the next 200.

Finally, PG&E adds a "fuel adjustment charge," which is calculated by multiplying total kwh by 0.595¢ per kwh. By comparison, large industrial and commercial users pay roughly 1¢ per kwh, which includes all charges. The "blocks" work the same way for gas. After the charge for the first two therms you pay at a rate of 12.771¢ per therm for the next 23 therms and then 12.391¢ for the next 175.

PG&E insists it reads everyone's meter every month "unless maybe a dog prevents it," but you should double-check regularly; if you don't check up on PG&E, nobody will. Unlike grocery stores and gas stations and taxicabs, who must have their scales and meters checked by a governmental agency, no one checks on PG&E.

PG&E PR man Larry McDonnell assured me the meters are "simple devices that more often than not err in favor of the customer," but you should still make sure which side of the law of averages you're on. Call up PG&E and ask for a batch of "How to Read Your Own Meter" cards, which have sample blank dials to help you keep track. Next, check several old bills to find out how often you're being billed. In my case it's every 32 days, so I look at my meter 32 days after they last did. (Look at the "service: From and To" box on your bill and count from the last date listed.) If your readings vary from those on the bill, complain. If you think your meter is running too fast, call and ask PG&E to test your meter. Arrange a time when you can be there to watch the service person and get an explanation of what is being done.

BARGAINS

CHEAP BOOKS: East of the Sun, 3913 24th St., SF, has slashed the prices of all books by 40%. Good selection of children's books plus books on cooking, crafts, occult. Mon.-Sat., 11 am-6 pm. . . **CHEAP GAS.** In Berkeley try Fill'Em and Save at Shattuck/Hearst, regular at 47.9¢ and premium at 52.9¢. . . In SF, lowest regular is 48.8¢ at Exxon, 21st St./South Van Ness, while Olympic, 19th St./South Van Ness has the best price for premium at 52.9¢. . . In San Mateo, Olympic on 3rd Ave. just off 101 has regular at 47.9¢ and premium at 52.9¢. . . **INCOME TAX HELP.** Rep. Pete Stark's Oakland office at 7 Eastmont Mall will offer tax assistance to low-income and elderly people Saturdays from 10 am-1 pm until Apr. 12. For appointments call 635-1092. . . In SF, IRS agent Kathryn Koehler will provide help at the West Portal Branch library, 190 Lenox Way, Mar. 15 from 2-4 pm. More information from 566-4584. . . **DIVORCE COUNSELING.** Family Service Agency starting several groups in March for adults (and their families) who have been separated or divorced for less than a year. Information from Helen Tinsley at 474-7310. Sliding fees. . .

FABRIC SALE. Jonathan Logan, 135 10th St., SF, holds its monthly material sale on Mar. 7, 8 and 9. Store opens at 10 am each day, closes 9 pm on Fri. 6 pm on Sat. and 4 pm on Sun. . . **URBAN HOMESTEADING.** Ecology Action, 2225 El Camino Real, Palo Alto, sponsors class on "Raising Herbs," Mar. 17 at 7:30 pm. More information at 328-6752. . . **CHILDBIRTH.** Planned Parenthood of Alameda and SF starts six-week course in the Lamaze method of childbirth Mar. 19 at 1660 Bush, SF, at 7 pm. The \$20 course is designed for women who are seven months pregnant. For more info, 441-5454. . . **CHEAP FLICKS.** New modern Fox Skyline theater in San Bruno offers second-run double features for 99¢, children 50¢. Take I-280 south to the Westborough exit, go uphill till you reach the theater just on the other side of Skyline Blvd. Just minutes past Serramonte. Call 355-6342 for listings and times. . . **CLASSES.** The Open Education Exchange offers courses in gardening, auto repair, basic survival. Starts in March. For more info call 655-6791 or write to 370 60th St., Oakland 94618. . . **CONSUMER REPORTS.** March issue has good articles on new federal warranty laws and shopping for credit.

BURNS

FOOD STAMP CRACKDOWN. Food stamp complaints on the rise: systematic review of all in the program; workers looking for any excuse to increase the amount you must pay to get stamps; workers hassling clients. Send complaints to the Recession Notebook and demand an appeal if your benefits are cut. Several workers have admitted to a new "get tough" policy. **POWER TO THE TENANTS.** The Rent Control Committee is pushing a SF initiative to roll back rents to Jan. 1973 levels, establish a Rent Control Board and limit rent hikes to 3% a year. Call 626-5301 to help gather the necessary 60,000 signatures. . . **FOOD CONFERENCE.** Statewide conference on politics of food, land reform and alternatives to relying on supermarkets for food. Will take place in Fresno, Mar. 8 and 9. Call (209) 222-0381. Free housing if you call in advance. Sponsored by National Coalition for Land Reform, and various California consumer groups. . . **EASY DONATION.** By using the Berkeley Ecology Center's number (521) when you shop at the Co-op, you increase their rebate and help support their ongoing programs. . . **UPDATE.**

Write the Senate Consumer Subcommittee for its report on the Universal Product Coding System, 5202 Dirksen Senate Office Building, Wash., D.C. 20510. . . Hearing on item pricing in SF markets to take place in Rm. 228, City Hall, at 2 pm, Mar. 11. Join Consumer Action in demanding that prices stay on each can and box. More info from 626-4030. . . Public Utility Commission hearings on Pacific Telephone's request for fare hikes take place Mon.-Fri. at 10 am, on the first floor of 350 McAllister. Call 557-0647 for exact room number. **"I SMELL GAS. . ."** If you think your stove, furnace, water heater or other major appliance isn't working properly, call a PG&E repair person. If you're really worried, say it's an emergency, which usually gets them there more quickly. PG&E will make minor repairs (if no parts are required), adjust pilot lights and generally give you the straight poop on what work may be needed, if any. Best of all it's free.

Also: never hire door-to-door furnace cleaning and repair people who "just happen to be in the neighborhood." They could be running a con game to take your money for unneeded work. Have PG&E come out to make sure the work is actually needed. ■

Calendar

Saturday

8

GET TAKEN for a ride on the Zebra Zephyr, a 63-foot Starliner trackless train, on a two-mile, half-hour safari through the zoo, replacing the old elephant trains, SF Zoo, 46th Ave./Sloat, 661-2023, 30¢/60¢ adults.

FINE NEW black singer/songwriter Gil Scott-Heron with Brian Jackson and the Midnight Band along with Rance Allen and his group 8 pm, Berkeley Community Theater, Grove/Allston, 845-2308 or agencies, \$7.50-\$4.50.

FOOTLOOSE Dance Co., closing night guest artist Margaret Jenkins, 8 pm, Margaret Jenkins Studio, 2005 Bryant/18th St., 845-1741, \$2.50/\$2 students.

"BURIED TREASURES," a conference on archaeology and religion sponsored by the Berkeley Area Interfaith Council, morning lectures and afternoon workshops, registration, 8:45 am, closing reception, 4 pm, vegetarian or meat lunch included in fee, Pacific School of Religion, Scenic/LeConte, Berk., 841-0881, \$8.

MOVING MEN theatre company presents its new play, "The Journey," an autobiographical work using music and mime, 8:15 pm, Live Oak Park Theatre, Shattuck/Berryman, Berk., 849-4120/841-5580, \$2 donation (Mar. 6-7 also).

"STAGE DOOR," Thirties comedy by George S. Kaufman and Edna Ferber, directed by Jan Anger and performed by the Venture Theatre, 8 pm, Intersection, 756 Union, 397-6061, \$2.50 (Mar. 7, 14-15, 21-22 also).

Sunday

9

"ELIJAH," by Mendelssohn, performed by the SF Civic Chorale, 3 pm, Temple Emanu-El, Arguello/Lake.

PLANTASIA, a fund-raising benefit for the Center for the Visual Arts of Oakland, champagne and quiche brunch, art and plant sale, 11 am, Lake Merritt Boathouse, Oakl., 451-6301, 50¢.

YOU BETTA catch Etta (James, that is), one of the best r&b performers ever, 9 & 11:30 pm, Great American Music Hall, 859 O'Farrell, 885-0759 (Mar. 11-12, Keystone Berk., Shattuck/University, 841-9903).

ALL-DAY MEN'S Workshop, many small groups on a variety of topics such as Body Movement, Men's Liberation, Socialism, 10 am to 4:30 pm, Unitas House, Bancroft/College, Berk., 848-7501, \$1. (bring lunch).

WOMEN WORKING are the subjects of four films: a French documentary, a South Carolina hospital strike, "Janie's Janie" and "Joyce at 34," noon and 3 pm, Clay Theatre, Fillmore/Clay, \$2.50/\$2 students, welfare and srs.

COMPLETE Mozart Piano Sonatas, a six-part series performed by Robert Krupnick, 8:30 pm, 1750 Arch, Berk., 841-0232, \$2.50/\$2 students (series tickets \$12.50/\$10, next programs Mar. 14, 23, 28, Apr. 6 and 11).

CHOIR CONCERT by the Trinity Choir and members of the SF Symphony Orchestra, Bach, Brahms and Faure, 8 pm, Trinity Episcopal Church, Bush/Gough, 776-0905, donations.

Monday

10

START the week right, soulful partying and dancing with Bianca, every Monday in March, 9:30 pm to 1:30 am, Both/And, 350 Divisadero, 626-1018, \$1.50 (women free until 10:30 pm).

NORMAN AND SANDRA at Random in Tandem, Mr. & Mrs. Dietz perform a collection of plays, vaudevilles and fables in the comic vein, 8 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$2.

"THE PRISONER," starring Alec Guinness and Jack Hawkins, shown as part of the Franciscan Film Series, 1:15 pm (Mar. 9, 7:15 pm), Franciscan Center, 109 Golden Gate Ave., 621-3279/626-9866, \$1 (coffee and popcorn provided).

TICKLE your funnybone at the W.C. Fields festival, 2 and 7:30 pm, West Portal Branch Library, 190 Lenox Way, 566-4584.

GROWING UP Female and Growing Up Male, a discussion, part of a four-week series on Human Liberation, 7 to 9 pm, Cody's Bookstore, Telegraph/Haste, Berk.

GAY STUDENTS Coalition presents a program on the gay influence on the arts, 7:30 pm, Fellowship Church, 2041 Larkin/Broadway.

HEARTY SOUP and Earth Conversation, a lunchtime program from the Ecology Center, today's topic: "Reactor Industry Safeguards," by Martin MacClain, noon, 13 Columbus, 391-6307.

CAJUN musician and songster, Doug Kershaw, at the Great American Music Hall, 9 pm, 859 O'Farrell, 885-0750 (Tues. also).

15

CLASSICAL RAGAS, performed by G.S. Sachdev, master flutist, with tabla accompaniment, 8 pm, Unitas House, 2700 Bancroft, Berk., \$2.

"EXPLORATIONS in Consciousness," a series of lectures and workshops, this one on the use of the Tarot in self-development, conducted by Hilary Anderson, 10 am to 5 pm, preregister through Community Outreach, Lone Mountain College, 2800 Turk, SF 94118, 752-7000, ext. 276, \$17.

COUNTRY STARS, Donna Fargo and Tom T. Hall, in a regular down-home extravaganza, 8:30 pm, San Jose Civic Auditorium, 246-1160 or agencies, \$6.50-\$4.50.

"ZAPPED by a Strange Destiny in a Blue August Sea," a new film by Lina Wertmuller, starring her familiar pair, Giancarlo Giannini and Mariangela Melato, 7:30 and 9:30 pm, Wheeler Aud., UC Berk., \$1.50.

POETRY SERIES, weekly, tonight, Carmen Vigil and Leslie Scallapino, 8:30 pm, Malvina's, Union/Grant, donations.

CHILDREN'S FILMS, "Lizzi the Terrible," "Gertie the Dinosaur," "The Dragon's Tears" and others, 1 pm, Museum of Art, Van Ness/McAllister, 863-8800.

WOODY Herman and his Thundering Herd Big Band take it away, 8 pm, San Mateo High School Aud., available tickets at agencies or call 342-6472, \$6.50/\$4.50 students.

16

WEARIN' of the Green, a St. Patrick's Day Parade, natchery, starts 1 pm, Montgomery/Pine, ends about three hours later at City Hall.

WOODY AND SELBY, exceptional musicians, Woody performs her own songs and bluegrass favorites, Selby gives fine interpretations of blues and jazz, 9 pm, Wild Side West, 720 Broadway, 391-0640, \$1.25.

"LAND without Bread," extremely powerful Bunuel neo-documentary, Bessie Smith in "St. Louis Blues," "Pas de Deux," by Norman McLaren and other films, 7 and 9:15 pm, Intersection, 756 Union, 397-6061, \$1.

WORLD Figure Skating Tour, best competitors from the World Figure Skating Championships, 2 pm, Oakland Coliseum Arena, 635-7800, \$6-\$4.

"THE CROWD," a King Vidor silent, the story of an office worker and his wife, "a masterpiece of social realism," live piano accompaniment, 2 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1/75¢ srs. and under 16.

"BLACK GIRL," directed by Ossie Davis, this drama follows three generations of women, noon, Clay Theatre, Fillmore/Clay, \$2.50/\$2 students, welfare and srs.

"CARMINA BURANA," Carl Orff's spirited songs based on medieval rebel verse, sung by the SF Community Chorus and Boys Chorus, 8 pm, Unitarian Church, Franklin/Geary, 776-4580, \$2.

17

"WOMEN IN LOVE," Glenda Jackson is magnificent, (1, 5:15 and 9:40 pm), and "Something for Everyone," with Angela Lansbury (3:20 and 7:50 pm), Times Theatre, Stockton/Broadway, 362-3770, \$1/75¢ under 12 (Tues. also).

HAPPY BIRTHDAY Connie, celebrating with the Prisoners Union, benefit dinner, West Indian Food, entertainment, 6 to 10 pm, Connie's Restaurant, 1907 Fillmore, 648-2880, \$4.50.

TAKE A NAP so you can stay up for the late show, this week a festival of Hitchcock classics: "The Wrong Man," with Henry Fonda and Vera Miles, tonight; "I Confess," with Montgomery Clift, Tues.; "Strangers on a Train," tennis anyone? Wed.; "Stage Fright," Marlene Dietrich stars, Thurs.; "Dial M for Murder," Grace Kelly and Ray Milland, Fri., 11:30 pm, Channel 44.

ROCK AND ROLL at its old-fashioned finest, sung by the Rubinoos, along with singer/songwriter Greg Kihn, 9 pm, Keystone Berk., University/Shattuck, 841-9903, no cover but one-drink minimum.

LAWMAN Clarence Darrow comes to life in Henry Fonda's one-man play, 8:15 to 9:45 pm, celebrate St. Patrick's Day in a festival program, 10:45 to 11:15 pm, KQED, Channel 9.

LATIN lightning, Azteca and Dakila take over the Yellow Brick Road, 9:30 pm, Powell/Bay, 982-6700, \$2.



ZAP! It's Victor Moscoso, deeper than ever. S

Tuesday

11

HIGH CLASS jazz, the Billy Taylor Trio — Taylor on piano, Victor Gaskin, bass, and Robert Thomas, percussion — makes its debut with the Oakland Symphony Orchestra, Taylor's Suite for Jazz Piano and Orchestra, Milhaud's Creation du Monde and Bruckner's Symphony No. 1, 8:30 pm, Paramount Theater, Broadway/21st St., Oakl., 465-6400, \$6.50-\$2.50 (Mar. 12-13 also).

EUBIE BLAKE, the 92-year-old ragtime pianist and composer, plays his music and talks about his life, 10:55 pm, KQED Channel 9.

"NATIVE LAND," a Forties documentary on the struggle for workers' rights, directed by Leo Hurwitz, with songs and narration by Paul Robeson, 7:30 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1.50/\$1 members, srs. and under 16.

BANG ON IT, a lecture/demonstration of percussion instruments conducted by Elayne Jones, recently ousted tympanist of the SF Symphony, 11 am, College Theater, Music Bldg., City College, Ocean/Phelan.

"METROPOLIS," the Fritz Lang sci-fi classic, 7 pm, Noe Valley Branch Library, 451 Jersey, 285-2788.

18

LOOK OUT, the Cannonball Adderly Quintet, through March 23, Keystone Korner, 750 Vallejo, 781-0697 (advance sale through Bass).

JESSICA TAHARATA Hagedorn reads her poetry, 8:30 pm, Intersection Coffee House, 756 Union, 397-6061, \$1.

"LUCIA," the powerful women's drama, one of the finest Cuban films, part of a Latin American Film Series, noon, D-200, Laney College, Fallon/9th St., Oakl.

"THE INFORMER," a great John Ford movie on the Irish Rebellion of 1922, with Victor McLaglen, 7:30 pm, Eureka Valley Branch Library, 3555 16th St., 626-1132.

BELLY DANCING with Amina, live performance of Arabic music and dances, 8 pm, Noe Valley Branch Library, 451 Jersey, 285-2788.

PIANO RECITAL by Gary Steigerwalt, 8 pm, Old First Church, Van Ness/Sacramento, 776-5552, \$1.

Wednesday

12

BAY CITY CRACKERS (formerly David and Annie and Friends), play original rock every Wed., 9:30 pm, Stop Sign, University/10th St., Berk.

KEEP IT CLEAN, "The Man in the White Suit," a very funny movie starring Alec Guinness, part of the British comedy series ("The Lavender Hill Mob" and "The Maggie" are shown Mar. 10, 7:30 pm, Little Theatre, \$1), 12:30 pm, McKenna Theatre SF State, Holloway/19th Ave.

JAZZ PIANO deluxe, Bill Evans appearing for one night only, 9 and 11:30 pm, Great American Music Hall, 859 O'Farrell, 885-0750.

"THROUGH THE FLOWER: My Struggle as a Woman Artist," a talk by Judy Chicago, noted painter and cofounder of the Feminist Studio Workshop and Women's Art Building in Los Angeles, 6 to 7 pm, Auditorium, Museum of Art, Van Ness/McAllister, 863-8800.

NEW MOVIES in town: "The Circus," hardly ever seen Chaplin classic, plus shorts, "A Dog's Life," "Shoulder Arms" and "The Pilgrim," open a ten-week Chaplin festival, these run through Mar. 25, Lumiere Theatre, California/Polk, 885-3200; "Stavisky," Alain Resnais's latest, glamorous period piece starring Belmondo and Boyer, opens at the Clay, Fillmore/Clay, 346-1123.

PUT THIS in your pipe, traditional and Scottish bagpipe music performed by Peter Kapp, 8 pm, Exploratorium, 3601 Lyon, 25¢.

19

RARE TREAT, Antonia Brico will lead the Oakland Symphony in performances of Beethoven, Franck, Britten and Sibelius, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$6.50-\$4.50/\$5.50-\$3, students.

VITTORIO de Sica, greatest of the Italian neo-realists, a special program of two of his rarely-seen films, "Shoeshine" and "Miracle in Milan," through March 25, Surf Theatre, Irving/46th Ave., 664-6300.

POET Frank O'Hara is the subject of a special film program, 8 pm, Museum of Art, Van Ness/McAllister, 863-8800, \$1.50/\$1 members, students and srs.

WOMEN PHOTOGRAPHERS are invited to bring work for critique/sharing, a discussion with Ruth Bernhard and others, 7 pm, Women's Art Center, 400 Brannan, 957-9239, \$3/\$2 members.

Thursday

13

MS. CLAW cribably v Moon Co St., 864-s

DROP-IN pm, Wom 2908 Ellis (other ser and refer 5 pm, Sat Wed., 6 to 9-10 am; Emergen 3:30 pm; Thurs., P

SWAMI C tic schola lectures, 7:30 - 9:30 Bldg., Ro Mar. 24 - McLaren Golden G

IT'S THE L high and Mar. 16, Vallejo, 7

LAING'S v mented ar films, "As atry and V First Unit \$2.50/\$2

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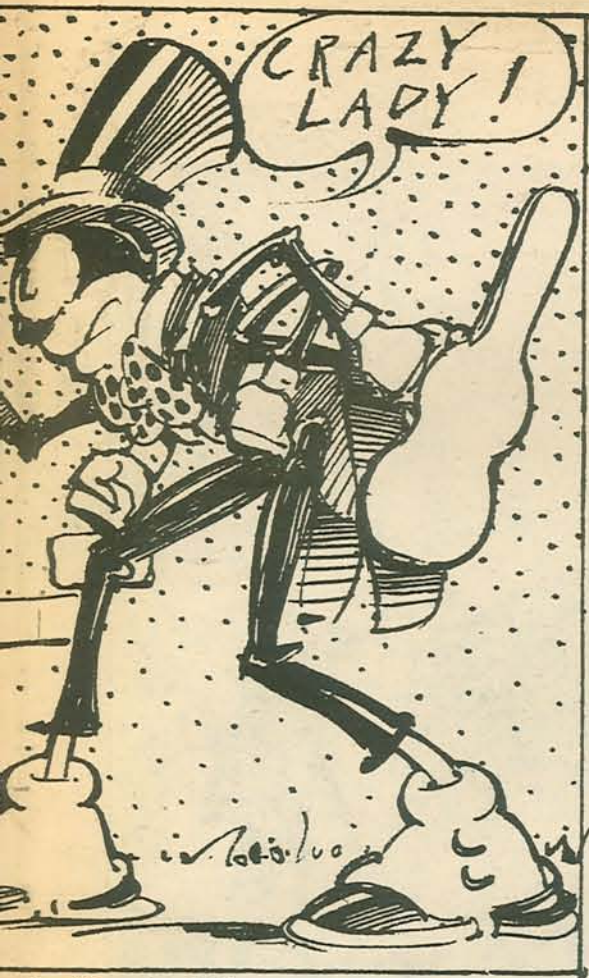
NOONDAY Berkeley 1 week, Org Locke, evi pm, St. M 2314 Ban tions.

THE HAND so watch the impre drummer, now and p ation of ja Sat., Grea 859 O'Fa

ANTIQU the City c tarian pilo Mar. 22, r noon to 6 Exhibit H (free park

POETRY ing progr Cooper an Room 13 State, 19t

EXTRA Command version, th 8 pm, Ave San Brunc



er. See "Free for All."

Thursday

3 **LAWDY** and her songs, indescribably delicious, 8:30 pm, Full n Coffee House, 4416 18th, 864-9274, donation.

P-IN women's rap group, 8 Women's Health Collective, 8 Ellsworth, Berk., 843-6194 er services: crisis intervention referrals, Mon.-Fri., 10 am to 1 pm, Sat., 10 am to 1 pm; GYN, 6 to 9 pm, call for appt., am; General Medicine and ency, Thurs., 10:30 am to 1 pm, call for appt., 9-10 am; s., Pediatrics, 4 to 8 pm).

11 Chinnmayananda, a Vedan-holar, gives two series of res, today through Mar. 22, 9:30 pm, Life Sciences, Room 2000, UC Berk.; 24-Apr. 2, 7:30-9:30 pm, ren Hall, Room 252, USF, en Gate/Parker, 681-2670.

IE LAWS, Hubert, most and soulful flute, through 16, Keystone Korner, 750 o., 781-0697.

S work and theories docu- ed and discussed in two "Asylum," and "Psychi- and Violence," 7:30 pm, Unitarian, Franklin/Geary, \$2 student, welfare and sr.

K'ROCHE, first ladies of eley and their custom blended is, 8:30 pm, Bishop's, 1437 on, Oakl., 444-9805, \$1.

0 **AY** concerts to support eley Social programs, this Organ Recital by David , every Thurs., 12:30 t. Mark's Episcopal Church, Bancroft Way, Berk., dona-

AND is faster than the eye, tch out for Billy Cobham, pressive and original mer, fronting his own group nd playing a great combin- of jazz and funk, through Great American Music Hall, 'Farrell, 885-0750.

JE Show and Sale to benefit ty of Hope, a free, nonsec- pilot medical center, through 22, noon to 10 pm, Mar. 23, to 6 pm, Masonic Temple it Hall, California/Jones parking in 76 garage), \$2.

RY CENTER Spring Read- gram continues with Jane er and Laura Chester, noon, 135, Humanities Bldg., SF 19th Ave./Holloway.

VAGANZA, "The Ten andments," silent, original n, the first C.B. DeMille epic, Avenue Photoplay, 2650 uno, 468-2636, \$2, (Fri. also)

Friday

14 **TEN MOVIES** by Bruce Conner, the strange and wonderful, in a retro- spective showing including "A Movie," "Cosmic Ray" and "Mari- lyn Times Five," 8 pm, Museum of Art, Van Ness/McAllister, 863- 8800, \$1.50/\$1 members, srs. and under 16.

NEW AND OLD combine as the Pygmy Unit plays original music using ancient tribal instruments, 7 pm, Lurie Room, Main Library, Civic Center, 558-3191.

LOIS ANN THOMAS sings orig- inal feminist songs, 8:30 pm, Bishop's Coffee House, 1437 Harrison, Oakl., 444-9805, do- nation.

POTLUCK Celebration and talk on contemporary US women poets, by Marie Carosello, 7 pm, Community College Skills Center, 1311 Sutter, childcare provided, \$2 or donation.

"BABY," a play about modern bureaucratic life, presented by the Berkeley Stage Company (also Mar. 15, 19-20); in repertory with "The Paper Movie," about 19th century migration to Cal- ifornia, Mar. 7-8, 12-13 and 21-22, 8 pm, 1111 Addison, Berk., 548-4728, \$3/\$2 Wed.- Thurs.

21 **RED HOT SALSA** de Berkeley, one of the best things to happen to the local music scene, this nine-piece band (steel drums, horns, congas, timbales, etc.) plays a variety of Latin and Car- ibbean music with lots of verve and good will, 9:30 pm, New Or- leans House, 1505 San Pablo, Berk., 525-2221, \$2.50.

RAINBOW Show, a giant cele- bration coinciding with the Spring Equinox, sponsored by major mu- seums, galleries and parks: de Young Museum features a survey of historical art; audio-visual ex- periences; "spectral passage," where you walk through a rain- bow; the largest hologram ever created and a Primordial Swamp, daily, 10 am to 5 pm, through June 22, GG Park; check out shows at the Oakland Museum, the California Academy of Sci- ences and the Planetarium.

SWEET CHARIOT, fine and funky women's band, 9 pm, Stop Sign, University/10th St., Berk., 849-2501, \$2 (all wel- come).

SINGING their hearts and yours, Ruth Schoenbach and Judy Stat- singer with Cyndy Welch on congas, 9 pm, Bishop's Coffee House, 1437 Harrison, Oakl., 444-9805, donation (women only).

March 8 through 21

By Ellin Extra. ▶ indicates no admission charge. Deadline for next calendar, March 12.

Weekend Events

MARCH 7-9

CHANT AND POLYPHONY, music from the Middle Ages and Renaissance, by the UC Repertory Chorus, Fri., 8 pm, Hertz Hall, UC Berk., 642-2561, \$1/50¢ students.

SHINE THAT LOVELIGHT on, the immortal Bobby Blue Bland, sings at Keystone Berkeley, Fri.-Sun., 9 pm, Univer- sity/Shattuck, 841-9903 (advance sales through Bass).

HOT SEAT dinner, meet the pols, potential mayoral candidates Jack Ertola, Dianne Feinstein, Quentin Kopp, Milton Marks and George Moscone, don't delay, cock tails, Fri., 7 pm, din- ner, 8 pm, Delancey Street, 2032 Union, sponsored by Alice B. Toklas Memorial Democratic Club, 861-2515, \$15.

EST (Electro-Shock Therapy, that is) is the subject of a talk, "Quackery or Torture?," sponsored by the Network Against Psychiatric Assault, people who have undergone E.S.T. will talk about its effects, Fri., 7:30 pm, 2150 Market, 863-4488, \$2 optional donation.

MENOTTI AND STRAVINSKY operas, "The Unicorn, the Gorgon and the Manticore" and "L'Histoire du Soldat" per- formed by UC student singers and members of the Oakland Ballet, Sat.-Sun., Zellerbach Aud., UC Berk., 642-2561, \$4.50-\$2.50/\$3.50-\$1.50 students.

DANCE MEDIA, dancers interact with the air and light waves, Fri.-Sat., 8:30 pm, Video Free America Studio, 442 Shotwell, 648-9040, \$2.50.

THE CHAMPS, the 28th tournament of the best in Bay Area high school basketball, team elimination leading up to Sat- urday night's finals, Thurs.-Fri., 4:30 pm, Sat., 5 pm, Oak- land Coliseum, all agencies or 635-7800, \$4-\$2.50/\$1 under 12.

TUI TUI K'UN K'UN Theater Collective presents "Rites of Passage," Sun., 8:15 pm, Live Oak Theater, Shattuck/ Berryman, Berk., 549-0595, donations (Mar. 16 also).

MARCH 14-16

TWO ONE- Act plays, "Kill the Sea," by Mitchell Zeffel, and "Forensic and the Navigators," by Sam Shepard, by the Jean Shelton Acting School Performance Workshop, Fri.-

Sat., 8:30 pm, Sun., 5 pm, through Apr. 6, 2525 8th St., Berk., 548-7800, \$2.

"ART IN REVOLUTION" and "Cuba: Art and Revolu- tion," two British-made films, Sat.-Sun., 1 and 3 pm, 75¢; A Tribute to John Garfield, "The Sea Wolf," Sat., 5 and 8:20 pm, and "Four Daughters," Sat., 6:40 and 10 pm, Pacific Film Archive, Durant/College, Berk., 642-1412, \$2/\$1.50 student for two movies, \$1.50/\$1 for one.

"THE IMPORTANCE of Being Earnest," Oscar Wilde's witty farce, Sat., 2 pm (also Mar. 9); "American Dream," by Edward Albee, Sun., 2 pm, Little Theater, California Palace of the Legion of Honor, Lincoln Park, 34th/Clement, donation.

CHOREOGRAPHERS and Company present a dance concert by Dierdre Carrigan, Nancy Karp, Dave Studach and Pam Trippel, Fri.-Sat., 8:30 pm, Margaret Jenkins Dance Studio, 2005 Bryant, \$2.

"THE LONG CHILDHOOD," concluding film in the "Ascent of Man Series," Sat.-Sun., 11 am, 1 and 3 pm, Lawrence Hall of Science, Centennial Drive, Berk., 642-5132, \$1/75¢ students & srs./50¢ under 12/free under 6.

MARCH 21-23

MMMMOTION, women's performing collective, breathtaking im- provisational dance and theater, Sat.-Sun., 7:30 pm, Natural Dance Studio, 1710 Franklin, Oakl., 836-1551, \$2.

BELLES of any ball, it's Labelle, the fabulous trio of Patti Labelle, Nona Hendryx and Sara Dash, stopping the show at the Paramount Theater, Sat., 8 pm, Broadway/21st St., Oakland, Bass (TELETIX), \$8-\$6.

SNACK, an all-star benefit for the sports and cultural pro- grams in the SF schools with Joan Baez, Jerry Garcia, Carlos Santana, Tower of Power, Graham Central Station, Rosie Casals, Willie Mays, more, Sun., 10 am to sundown, Kezar Stadium, GG Park, Bass (TELETIX), \$5.

▶ **RALLY** to cut aid to the governments of Thieu and Lon Nol (March is when the question of aid will be debated in Con- gress), sponsored by Women for Peace, Union of Vietnamese in the US and others, Sat., noon, Union Square, 863-7146.

Free for All

MYTH AND MAGIC Factory sponsors a program of creative dramatics, marionettes and ventriloquism for any person in grades 2-6, weekly, starts March 14, 4 pm, First Christian Church, 29th St./Fairmont Ave., 834-5985.

"DR. JEKYLL and Mr. Hyde," a silent version starring John Barrymore, plus Chaplin short and vintage newsreel, March 13, 8:30 pm, Mustard Seed Community Coffee House, 432 Mason/ Geary.

COMMUNITY ACTION Television: Pets and Prisons are sub- jects for Mar. 7; Chinese Media Coalition and Youth for Ser- vice produce programs on Mar. 14, 8 pm, Cable Channel 6.

MODERN COMPOSERS' music will be played by the Gol- den Gate Chamber Players' woodwind quartet, Mar. 8, 8:30 pm, Community Music Center, 544 Capp, 558-2335.

CANONICAL ENSEMBLE, chamber music for brass instru- ments, works by Poulenc, Hindemith, Bach and others, Mar. 9, 8 pm, All Souls Parish, Spruce/Cedar, Berk.

CHILDREN'S FOLK-DANCE Festival, costumes, liveli- ness, Mar. 9, 1:30 to 3:30 pm, Oakland Municipal Aud., 10 Tenth St., 273-3062.

PIANO MUSIC of Copland, Dohnany, Mozart and Schubert played by Michael Moore, Mar. 9, 3 pm, Room 302, Main Bldg., Lone Mountain College, 2800 Turk.

"VIVA ZAPATA," Marlon Brando as the Mexican rebel, Mar. 9, 4 pm; "The Best Years of Our Lives," William Wyler's fine drama of returning WWII veterans, starring Frederic March and Dana Andrews, Mar. 9, 7 pm, Channel 44.

OPEN STUDIO best bets: "Ms. Fix It," Mar. 10, 6:30 pm; "Vietnam Veterans," Mar. 14, 6:30 pm; "Why We Boycott," a film by the United Farm Workers, Mar. 21, 6:30 pm, KQED, Channel 9.

ANGELA DAVIS is interviewed by author Maya Angelou, Mar. 11, 10:15 to 10:45 pm, KQED, Channel 9.

TUPAMAROS, a film on the Uruguayan urban guerillas, Mar. 13, 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl.

BERKELEY WOMEN'S CENTER: special programs— Women's Sexuality, Mar. 12, 7:30 pm; Bisexual Women's Party, Mar. 15, 8:30 pm, bring food, drink, records, do- nations; therapist Nina Ham will discuss death and dying, Mar. 19, 7:30 pm; poetry by Bertha Girard and Ilene Katz- man, music by Judy Brown, Mar. 21, 8 pm; ongoing services—AFDC Welfare Rights Rap Group, Mondays, 11 am to noon; Therapy Referral, Mon., 2 to 5 pm, Thurs., 7 to 9 pm; Open Lesbian Rap, Tues., 7:30 pm; Drop-in Support Group, Thurs., 10 am to noon, 2112 Channing Way, 548-4343.

POSTURAL INTEGRATION, free demonstrations: Mar. 12, 7:30 pm, 4053 18th St.; Mar. 20, 2332-A Haste, Berk., 653-8588.

MACRAME workshop every Tuesday, basic materials supplied, 6:30 to 7:30 pm (also Thurs., 1:30 to 3:30 pm), Casa Fondo de Recursos Culturales, 362 Capp, 647-8555; also one-night workshops with Renee Hochman, learn basic knots, bring your own cord and scissors, March 11, 7:30 pm, Western Addition Branch Library, 1550 Scott, 346-9531.

HELP, tax assistance workshop with Kathryn Koehler of the IRS, Mar. 15, 2 pm, West Portal Branch Library, 190 Lenox Way, 566-4584.

"THE COUNTRY GIRL," Grace Kelly, Bing Crosby and William Holden in a fine drama, Mar. 15, 3 pm, KPIX, Chan- nel 5.

"DARK PASSAGE," Bogey and Bacall, Mar. 15, 11 pm, Mar. 16, 4 pm, Channel 44.

SMALL GROUP orientation meeting to form ongoing groups, Mar. 18, 7:30 pm, Women's Center, 63 Brady, 431-1414.

WOMEN'S CONNECTION, a weekly Cable TV series, Thurs., 9:30 pm, Hayward/San Leandro, Channel 3.

YOGA and movement workshop, every Sat. in March, 10:30 am to noon, Intersection, 756 Union, 397-6061; Kundalini Yoga for Self-Healing presented by the Berkeley Free Clinic and the Holistic Health Collective, every Sun., 2:30 pm, Tan Oak Room, Student Union, UC Berk., 527-1886.

SINGLETARIAN group, Fri., drop-in, 8 pm, Sun. after- noon programs, 12:30 pm, Unitarian Church, Franklin/ Geary, 776-4580.

ALICE NEEL paintings, through Mar. 23, Wed.-Sun., noon to 6 pm, American Can Collective Gallery, 401 Alabama, 626-1528.

SOUTHWEST AMERICAN INDIAN Pottery, an exhibi- tion of the Acoma, Hopi, Santa Clara and Cochitit tribes, through Apr. 11, Mon.-Fri., noon to 4 pm, Prieto Gallery, Mills College, Seminary/MacArthur, Oakl.

"ON THE ROAD," traveling exhibition by the California State Coalition of Artists, painting, sculpture, film, graphics and tortilla art by Chicano and Latino artists, through Mar. 28, Wed.-Sun., noon to 5 pm, Galeria de la Raza, 24th/ Bryant, 826-8009.

"NEW BAYSIDE: Reflections on Middle America," multi- media show on a community in Queens, NYC. Preview, Mar. 13, 7 pm, Exhibition, Mar. 14-Apr. 13, Richmond Art Center, Barrett/25th St., Richmond, 234-2397.

PAINTINGS, drawings and watercolors by Irving Norman, reception, Mar. 7, 6 to 8 pm, exhibition through Apr. 12, Tues.-Fri., 11 am to 6 pm, Sat., noon to 5 pm, Phoenix Gallery, Grant/Sutter, 982-2171.

ZAP #7, drawings and artwork by Victor Moscoso, through Apr. 5, 2266 Union, 567-4842.



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BOOKS & WRITERS

The lessons of the angry '60s

By Eric Mann

Eric Mann spent five years as an organizer for Students for a Democratic Society, working in Newark from 1965-68 and in New England from 1968-69. He spent a year and a half in prison for participating in a 1968 antiwar demonstration at Harvard's Center for International Studies and was active in the formation of the Weatherman tendency of SDS before it became an underground organization. More recently, he has written a biography of George Jackson, *Comrade George*, reviewed by Bob Levering on page 24.

S.D.S., Kirkpatrick Sale, Vintage, 752 pp., \$3.45

Out of the Whale, Jonah Raskin, Links, 216 pp., \$4.95

Prairie Fire, Weather Underground, Communications Co., 186 pp., \$1.50

Students for a Democratic Society was born in the early Sixties after two decades in which the US government dropped atomic bombs on its enemies, waged a concerted campaign of domestic anticommunism that succeeded in destroying the organized left, and provided its working people with unprecedented consumer goods. SDS began with a vision that America was too rich, too mighty, too wasteful: decadent, but unbeatable.

But while white radicals were hatched from affluent alienation, black Americans were ignited to action out of desperation. From sit-ins to freedom rides to a series of black rebellions in virtually every major city, centuries of simmering black anger exploded right under our noses.

That rebellion helped the formation of a white left—as did the remarkable military resistance of the Vietnamese people. I can remember waking up countless times in 1965 with dreadful nightmares of Vietnamese children screaming from napalm burns, of Vietnamese villagers impaled on American bayonets, but it wasn't until the shock of the Tet offensive of 1968 that any of us began to comprehend that the Vietnamese might actually expel the American dinosaur. It was an even more remote idea that we—white, weak and still wedded to the system—could actually affect history, could exercise that dirty word we associated with our enemies: power.

During the Sixties, tens of millions of people found themselves opposed to the government. The traditional forms of social control—corporations, government, churches, media and universities—weren't keeping the lid on. But many white radicals still failed to take themselves seriously enough to comprehend that the Movement, disorganized, internally divided and tactically inexperienced, could actually pose a serious threat to the government.

The white left (and much of the black movement as well) had grown up as political orphans; there was no experienced movement left from the remains of McCarthyism to teach us. So we began alone, inexperienced, terribly young, trying to learn how to change the country while we were just beginning to figure out who the hell we were.

These three books are rooted in this experience: *SDS* is a history of the largest organization of white student radicals in the history of the United States; *Out of the Whale* is the autobiography of a radical activist in SDS and the Yippies; *Prairie Fire* is the revolutionary manifesto of the Weather Underground Organization.

When SDS, the strongest component of the white student-based left, disintegrated in 1970-71, it didn't just fall apart. It was pushed, violently. In *SDS* Kirk Sale documents the systematic attack on the left led by Nixon, Hoover and Mitchell. More than 100 revolutionaries, most of them black, died in confrontations with police. Thousands were imprisoned for

significant terms, and tens of thousands more saw the inside of a jail at least overnight.

Jonah Raskin was arrested for breaking windows during an anti-Nixon demonstration at the Waldorf-Astoria in 1969. In the patrol car, he was told by an Officer Finocchiaro, "Try something and I'll kill you cocksuckers as easy as I killed the VC," Raskin recounts. "He hit me on the nose, cracked a bone, beat me in the back of the head. . . ."

Later on, an Officer Daley joins the fun:

"Name?"

"You asked me that already." He belted me in the mouth.

"No lip from you. I'll ask you your name as often as I fuckin' want. . . . Work?"

"Schoolteacher."

"A low-life scumbag like you teaches? What do you teach, Riot?" He then proceeds to beat Raskin into the night.

I remember when Jonah—and others like him—would show up at political meetings. What a tremendous morale boost! It was good to feel proud of some white people who had the courage to keep working after such a terrible experience, but many others recoiled in horror and dropped out of politics. The murder of unarmed whites at Kent State turned the gradual exodus into a stampede: it was a graph-

ic warning from the government that if whites wanted to talk and act like Panthers and Viet Cong, they would have to risk their lives to do it.

Similarly, the black movement was forced into temporary tactical retreat by the unprecedented wave of police violence. Some blacks went to black studies departments, others helped to found magazines like the Black Scholar to further revolutionary strategies. Across the country, local groups like the Black Workers Congress and the League of Black Revolutionary Workers in Detroit focused their organizing on building a long-range strategy among black industrial workers. The Oakland Panthers, who pioneered the strategy of armed resistance to police repression, began constructing community survival programs to forge a broader base alliance, one that could take the political initiative but also withstand the next round of repression. But as the black movement became less visible and its tactics less militant, the white movement lost a lot of its sense of direction.

The new left faced problems because of its victories, too. As *Prairie Fire* points out, it was not only the central efforts of the Vietnamese themselves that forced the US to withdraw its troops; the antiwar movement in this country precipitated a domestic crisis that helped to spark a massive

mutiny in the armed forces. But while antiwar sentiment remained strong, the ending of the American casualties brought the loss of the angry guts of the protest movement.

These problems were compounded by the internal convulsions within groups like SDS. College-educated white men had always dominated SDS, men brought up to be winners in the capitalist system. When they changed allegiances they had trouble abandoning the desire to be individual winners as radical celebrities. Insecure men hid feelings of deep personal fear behind verbal gymnastics, frequent intrigues against rivals and reckless forays into poorly thought out violence.

The women's liberation movement ripped all this apart. Women felt the male leaders were sabotaging their energy, self-esteem and leadership abilities. Life inside the movement, which they had approached with great hopes, became a hell for many women. They fought back, arguing that a liberating socialist revolution couldn't be built on a patriarchal, authoritarian movement. What began as personal criticism of individual men's sexism evolved into a strategic disagreement with self-denying, guilt-ridden, student-based politics which could never reach the majority of the people in this country. Some women decided to struggle these differences out with men. Many others left to form autonomous women's organizations, which evolved into groups like the Berkeley-Oakland and SF Women's Unions, where they were able to exercise the leadership and initiative that had been stymied before.

Some men swelled the ranks of desertions from the movement by leaving for the American mainstream, where they would be supported by John Wayne and Bob Hope. But many others began the painful process of self-examination, disintegration and slow reconstruction of their lives and politics. Some men and women ended up "coming out" as gay, preferring the companionship and identification of their own sex. In the end, the active derailment of the mixed movement by women was necessary—increasing the possibility that men and women would be able to work together on the basis of integrity.

Besides reevaluating their attitudes towards themselves, white radicals began to reorient their attitudes toward poor and working-class white people. During the Sixties, most young white organizers showed an arrogant contempt toward the white poor, contempt born of a valid sense of intimidation. While the black and Vietnamese struggles offered us a vision of a new society, many white working people actively opposed the antiwar and civil rights movements, preferring to identify with the government in exchange for a false sense of racial superiority and a pathetic piece of the action as the most privileged sector of the working people.

But many white radicals confused the behavior of the white people with their potential and caricatured them as stagnant and unchangeable. If civil rights organizers ever approached their people with that kind of contempt, a black movement would never have been built.

In the past five years, our perception of the "working class" has undergone a drastic change. From theoretical, abstract fantasies about people far removed from the universities, they have become very real people who are part of the day-to-day experiences of many former radical students who discovered that the once-vaunted B.A. degree had become virtually worthless in the constricting job market. Veterans of the student movement are being forced into the working class out of necessity: I know of hundreds who are now working in factories, hospitals, community health clinics and print shops, who

continued next page



PHOTO BY JANICE COOPER

continued from previous page

go home to working-class neighborhoods and organize the people with whom they live and work.

This is an important time to learn from past successes and failures, and Kirk Sale's *SDS* is helpful in that process. It's a serious book, chock full of facts, dates and hard information. It's an encouraging book, showing SDS's growth from a tiny organization to a spearhead for millions of young white people, all within a decade. He shows that when people have deeply felt grievances, some sense of organization and moderately supportive historical conditions, a radical movement can grow rapidly.

Media-selected radicals

But it's also an unbalanced book. Sale seems to have read everything SDS ever wrote about itself, but his key sources are fewer than 15 people, almost all of them male leaders of the organization. And, to narrow the group's representativeness even further, as SDS began to move in an openly anti-imperialist, pro-communist direction, most of these key sources for the book either were rejected for any leadership in the organization or left voluntarily, often dissociating themselves completely from SDS.

As a result, the book is permeated with sexist insensitivity: not one woman is employed as a major analyst of SDS. Instead, Sale continuously calls on Tom Hayden, Carl Oglesby, Al Haber, Paul Booth and Todd Gitlin to comment on or illustrate point after point. Not until page 252 is there a brief paragraph about women's liberation, and then every 50 or 60 pages another paragraph pops up, mainly regarding the "problem" of sexism within the organization. While the tensions between men and women didn't start to rip the organization apart until 1968, the problem existed from the very beginning, and any discussion of SDS should include it as a major theme.

Sale also doesn't talk about the horrible, distorting effect of the mass media on SDS, not only through its biased reporting but also through its offers of instant stardom to certain movement celebrities who were too insecure to resist. As a national officer of SDS, I would often work with 20 people planning a demonstration, then fly off the next day to appear on the Susskind or Garroway show, the media-selected radical celebrity to speak on the evils of imperialism, then rush home to watch the instant replay on videotape. This activity, reinforced by the Abbie Hoffmans, Tom Haydens and Jerry Rubins who acted as competitive role-models for movement men, fostered a leadership inside the organization that was often trying to straddle two strategies: trying to change the system, but also trying to make a niche for themselves inside the system in case the revolution failed. Sale doesn't discuss the confusion, anger and, at times, hatred these practices created among the rank and file—a glaring omission.

SDS also seems out of touch with the profound cultural, strategic and inspirational example of black people on the white movement. While the black movement is frequently mentioned, the description is often flaccid and lifeless—discussed as an "issue" for SDS to work on rather than the primary historical force that shaped SDS.

Similarly, in the late Sixties the communist content of the Vietnamese revolution began to shape the politics of a significant portion of the SDS membership. The trips to Vietnam by antiwar activists, who brought back amazing stories about how the Vietnamese organized their society, helped foster an enormous enthusiasm to live like the Vietnamese at home. "Live like them!" and "One side's right, one side's wrong, we're on the side of the Viet Cong" replaced the much more American-centered "Peace Now" and

"Stop the Bombing" as the way most SDS members perceived the war. Sale's book fails to capture this spirit of internationalism in its depth and excitement.

On the central historical question of the book—why did SDS decline?—Sale correctly criticizes the Weatherpeople for a vicious sectarianism (which I actively participated in) that helped to destroy the organization. But since no one picked up the pieces, perhaps he should have questioned that perhaps it was historically impossible to do so at the time and that we should learn from the lesson of SDS's failure.

Two good points: Sale shows that while present historians are trying to minimize the effect of the organized white left, in fact the impact of groups like SDS was far greater than the official organizational statistics, reaching an impressive minority of the country in a ripple effect. He also chronicles the avalanche of state violence against dissent in the Sixties and uses it to justify the right of people to defend themselves and to actively seek to stop genocide through the use of revolutionary violence—a stand that has subjected Sale to vicious attack from members of the liberal establishment like Nat Hentoff. Sale argues strongly for the need to integrate armed self-defense into any radical movement that wants to survive and grow.

Sale undertook an ambitious task in writing *SDS*. The book has many problems, but he has done an important service by writing it.

Jonah Raskin's autobiography is the story of his red diaper childhood, the son of parents who were in the Communist Party, to his struggles as an activist in the new left. He movingly describes growing up on the run in the Fifties, trying to memorize his assumed name, to help his parents avoid the McCarthy witch hunters before he fully understood why they were being hunted.

The most powerful section involves

Raskin's efforts to have the best of both worlds—a successful, upwardly mobile college academician by day and a revolutionary activist in his off hours. His description of working with the rebels at Columbia who had just taken over the university, then commuting to Stony Brook College to lecture, is a frighteningly honest picture of the political schizophrenia many radical professionals are still trying to resolve.

And yet, right after Jonah is fired from Stony Brook and gains our respect for his principled actions, he joins the Yippies and flies off to Algeria to be with Timothy Leary and Eldridge Cleaver. While he describes them both as egomaniacs, he seems insensitive to his own egotism in being there, indulging in movement jet-setting as the elite appointed "Minister of Education" of the Yippies.

The men were miserable, too

Similarly, Raskin's description of the breakup of his marriage seems superficial and unauthentic. Virtually every man active in the movement in the Sixties experienced at least one relationship with a woman that exploded amid her justified anger and bitter charges of sexism. God knows it's hard to talk about in print, but if Jonah chooses to bring it up in talking about his life, he should take some more risks to expose his feelings in a way where we can learn from his experience. One possible clue comes in his description of the breakup of a commune of his friends because of "chaotic sexual relationships." Raskin says, "It was lousy for women, but the men were miserable too." Is he arguing that sexism is equally crippling for the men who oppress and the women who are oppressed? I hope not.

Out of the Whale suffers from an annoying in-groupiness: after reading it you would think the whole world was Jewish, from New York and into the

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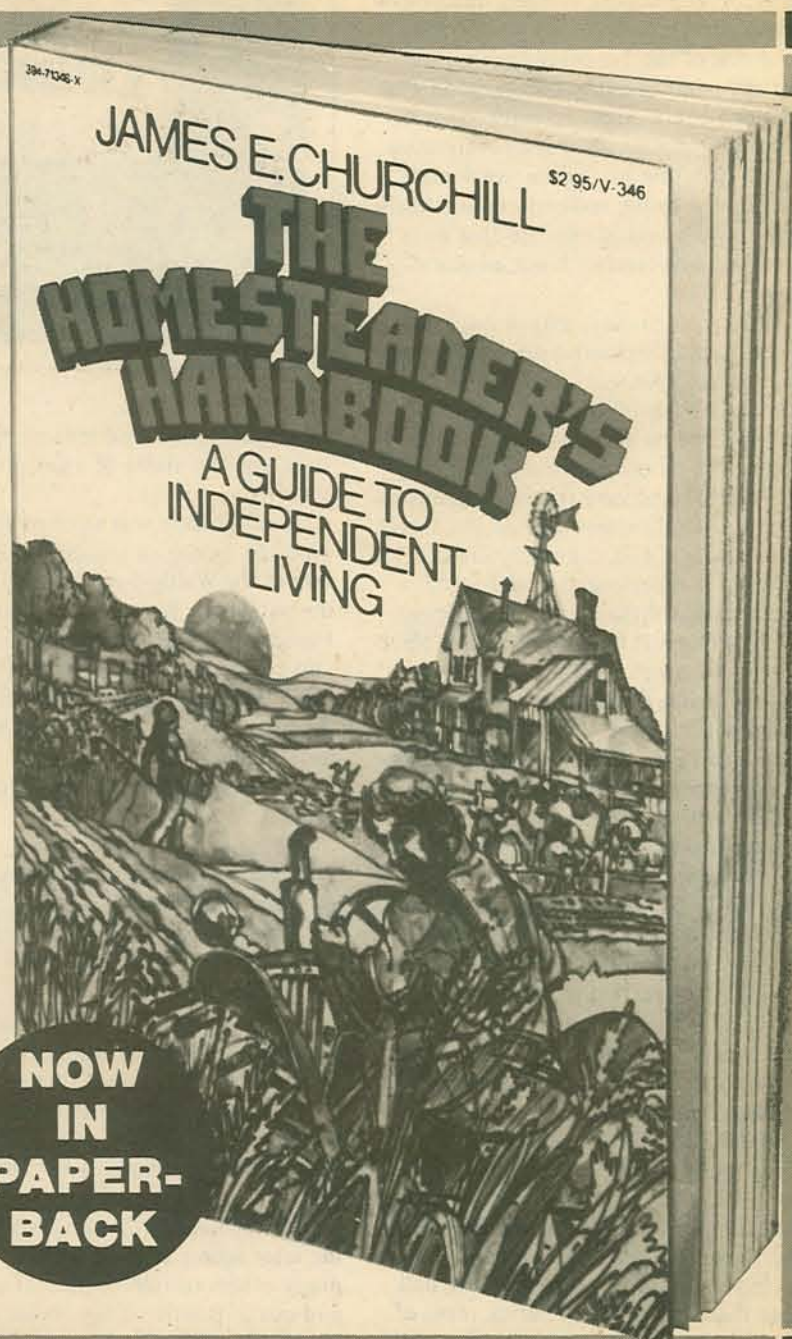
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left literary scene. He explains how his aunt, a former radical, sold out her principles, with the statement, "By 1969, she was a Zionist, a friend of Albert Shanker, and opposed to community control of schools." Damn! For someone writing a book to help build a radical movement, how can he assume that it's perfectly obvious why people should be opposed to Zionism and the head of New York City's United Federation of Teachers? It's just one of many equally undefended assertions in the book.

The book's personal tone is beautiful, a breakthrough of sorts for movement literature. This is not a treatise from on high from some self-proclaimed leader, nor is it an exercise in radical career-building. The tone of the book throughout is: "Here are some things that happened to me that I think we can all learn from." His descriptions of his torture at the hands of the police, his courage in surviving with his principles intact, and his struggle with the university world make *Out of the Whale* an important source reading in understanding the roots of white radicalism in the Sixties.

Prairie Fire, by the Weather Underground, was written by political fugitives who risked imprisonment to transport the manuscripts all over the country for collective discussion, then had to repeat this dangerous process all over again to print and distribute the book. It is a valuable teaching manual about racism and the nature of the American Empire we live in. But strategically, it's a dead end.

The Weatherpeople dramatically recount the centuries of resistance by black, brown, yellow and red people in this country and the pervasive racism that has characterized the white America. They show how the system has consciously worked to mobilize whites to become pathetic beneficiaries of the spoils of imper-

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ialism. (Can't you hear Henry Kissinger telling us, "Want lower oil prices and new jobs? How about a little war in the Mid-east?")

Prairie Fire tries to arouse the people to see state repression as an omnipresent reality and outright fascism as a lurking danger. They show how an unsuspecting left was rounded up by the thousands during the Palmer Raids in 1920, and how it could easily happen again. On the right, the Minutemen understand the need to be armed, and so does the Klan. The Weatherpeople repeat their message: the government will allow no changes in the power relationships without, ultimately, being forced to by military means. It is an unpopular message, but one I believe to be true.

But at root, the Weatherpeople are clinging to some very mistaken ideas about how a revolution will have to take place. They stress that any political overtures to white people must include heavy emphasis on anti-racism and alliance with black people's struggles, and point to how the Communist Party's organizing of the CIO, which deliberately avoided those issues, delivered the white working class to George Meany and George Wallace. It was this important understanding that convinced me to join Weatherman in 1969. But now they are so afraid of white people's racism and complicity with imperialism that they are unable to develop a strategy to make oppressed whites understand, on other than vague theoretical grounds, why they should *not* be racist. And without this self-interest strategy, no real movement of the white oppressed can be built.

I spent 18 months in prison for my participation in a militant demonstration against the war. It was scary as hell, but I came out with no political regrets. All that time I depended for sustenance and sanity on many black—but especially many white—prisoners. I learned about their lives growing up in factories and reform schools, listened to their journeys to Vietnam and heroin, to sweatshops and armed robberies. I met their families on visiting days and came to realize we had been terribly moralistic and out of touch with these people, and had badly underestimated the possibilities of organizing working people.

Former student activists who now work in factories, hospitals and offices, and who share *Prairie Fire's* deep concern with building another anti-racist movement of white people, will find the book strategically unhelpful. *Prairie Fire* does say, "Organize poor and working people." But five years after the formation of the Weather Underground, they are so biased in their perception of the audience that

they don't realize that some people who read the book—the key people—will be poor and working people themselves. And unfortunately, the book's moralistic tone will prevent them from making use of it.

Symptomatically, after excellent sections describing the lives and histories of Puerto Ricans, Blacks, Native Americans and Chicanos, *Prairie Fire* doesn't even have a section on white people. This tragic lack of connection with oppressed whites comes from the privileged social background of the Weatherpeople, from their enforced isolation in underground activity, and from the student-based enclaves of many of their supporters.

The sections on women adopt many of the insights of the autonomous women's movement without explaining that in the past—1969 and 1970—women and especially men in Weatherman were in bitter conflict with the women's movement, attacking its essence as racist and reactionary.

The Weatherpeople abdicate their most important possible contribution: to provide an analytical, detailed explanation of how they feel revolutionary violence and the existence of an underground relates to the day-to-day problems of people in this country. Instead, they argue in general that violence is necessary, without explaining why they believe groups like themselves and the SLA make sense.

The Weatherpeople are courageous and for-real. I know them and love them as dedicated revolutionaries. *Prairie Fire* should be read and studied carefully, but I felt terribly disappointed in the book as a whole. They have learned many lessons we need to learn, and they are the strongest spokespeople against racism and national narrowness in the movement. They point out the tremendous responsibilities and opportunities of being part of a worldwide struggle against imperialism. But we will have to look further than *Prairie Fire* to figure out how to seize those opportunities. □



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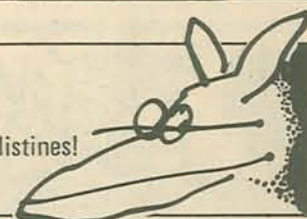
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Books & Writers

Less Than A Score, But a Point,
Poems by T.J. Reddy, Vintage,
97 pp., \$2.95

T.J. Reddy is a long, lanky, ascetic black man. He is a musician most of all—a musician through his paintings, his singing, his poetry and his politics. His greatest strength is that he is incredibly trusting of people. His greatest weakness is that he is incredibly trusting of people. He is a beautiful dude and a fine friend, and he is in jail, doing 20 years in North Carolina for the heinous crime of burning down a stable whose owner once refused to let black people ride there. The sentence would be horrible enough, except that there's strong evidence that T.J., the Rev. Jim Grant (who is doing 25 years) and Charles Parker (who is doing ten years) were framed by a paranoid Nixon Justice Department.

The barbaric sentences in the case weren't imposed because of the judge's devotion to stables. T.J., Jim, and C.P. were black activists in North Carolina, building a movement in Charlotte that was integrating antidraft work, drug rehabilitation and cultural activities for their people. Maybe the story is a little clearer now. If not, add the fact that the *Charlotte* (N.C.) *Observer* has uncovered evidence that the only witnesses in the trial were paid more than \$4000 each to testify, over and above a six-month, all-expenses-paid vacation while the trial took place. It all began to fit together when the *Observer* discovered not only that the Department of Justice was unusually interested in a simple case of arson in North Carolina, but that the payments were approved by Robert Mardian, at the time John Mitchell's extreme right hand man. The case has received widespread publicity in North Carolina, and the *Observer* reporters have gotten commendations for their scoop, but T.J., Jim, and C.P. are still in jail.

T.J. writes with focused bitterness against the system. He comes to life most when he gets furious at the ways the oppressed, his fellow black prisoners, internalize their own oppression and undermine their own people. T.J. is a teacher and healer, trying to expose without prose. He writes:

They talk of piling
Another unhip term for fucking
They talk of conning this sucker
Robbing this lemon
About being a credit
To the race

By giving the white man
Ripping off a couple hundred g's
Then maybe
I hear them say
They will be able to help the cause.
What cause?
Nothing about freedom mentioned
Just any cause
That gives them an excuse
To fuck over anyone and anything
They can
They talk of piling
Jiving and copping
Of laying and waiting
Breaking and entering someone's
Nest or flesh
And all the time I'm listening
I'm trying to figure
Just who do they think they are kidding
Who do they think
They are joking and jiving?
Talking about fucking this
Conning that
Talking about being a credit to Black people
By enslaving them

T.J.'s book deserves many more readers.
Do yourself a favor and get it.

—Eric Mann

**Comrade George: An Investigation
into the Life, Political Thought and
Assassination of George Jackson,**
Eric Mann, Harper and Row, \$1.95

The Marin County Courthouse shootout... the trials of Angela Davis and Ruchell Magee... the mysterious death of George Jackson and the flight of his lawyer Stephen Bingham... the upcoming trials of the San Quentin Six... California's prison system, one of the world's largest, has had its share of violent incidents in the past decade. None has been so controversial as the killing of George Jackson at San Quentin on August 21, 1971. Jackson, one of the three Soledad Brothers, was awaiting trial on charges of murdering a guard at Soledad three years earlier. His subsequent book, *Soledad Brother*, was a bitter attack on the American socio-judicial system, written in the tradition of Eldridge Cleaver's *Soul on Ice*. His brother Jonathan had died in the Marin County Courthouse shootout which only Ruchell Magee survived.

Prison authorities have offered several accounts of how Jackson was killed, but the basic outline of their story is this: Jackson received a gun from his lawyer, Stephen Bingham, during an interview; he

pulled the gun on guards conducting a routine skin search and then made a desperate attempt to escape but was shot down by a tower guard.

Eric Mann's *Comrade George* pokes holes in the official version of the death and makes a strong case for the theory that Jackson was assassinated by the prison authorities for his politics, including his membership in the Black Panther Party. Mann shows the absurdity of the notion that Jackson had a gun smuggled in and hid it under a wig. He shows how the autopsy reports were changed to fit the official version of events.

Mann singles out the Examiner and Chronicle for their role in obscuring the truth about the killing: "They parroted the stories from the Department of Corrections and the Governor's office and provided the necessary sugar coating with phrases like 'new evidence discovered today helps explain...' and 'while originally it was thought that blah blah, a high prison source explained that actually it was blah blah blah.'"

The Examiner even used the liberal reputation of their reporter Alice Yarish in its campaign to cover up the contradictions of stories emanating from the Department of Corrections. To make more credible the story about Jackson's hiding the gun under a wig, a story appeared in the Examiner under Alice Yarish's byline which explained that the gun was only 5 3/4 inches long rather than the original report of 8 1/8 inches. When Mann and others challenged her sometime later about the story, Yarish wrote a story for the Pacific Sun disclosing that she did not even write the paragraph about the gun. The Examiner's Ed Montgomery, widely-known police apologist, wrote it, and the editors permitted the paragraph to be inserted under Yarish's byline without consulting her.

Mann goes beyond merely showing the absurdity of the official story. He claims the prison authorities had actively plotted to murder Jackson long before the actual event. As proof, Mann offers a deposition signed by Allan Mancino, a white inmate at Soledad, five months before Jackson's death. Mancino charges that in early 1970, he was asked directly by certain prison authorities whom he names—to kill George Jackson.

The charge gains credibility in light of the prison officials' attitude toward Jackson. Mann relates how prison officials were so concerned over Jackson that when he was taken with arms handcuffed behind

his back across the prison yard for a visit, any inmate who gave him the black power salute was immediately confined to the hole (solitary). Mann analyzes in detail why the authorities wanted George Jackson dead: to attack the prisoners' movement and destroy an important link between black, brown and white prisoners as well as the the Black Panther Party.

Mann's critique of the official story, and his political analysis of the context of Jackson's death, provide a passionate case against the prison officials, but they do not provide the hard evidence that could be used in a court of law.

That is not the point of *Comrade George*. Mann offers us a down-to-earth interpretation of Jackson's life and death from a prisoner's viewpoint. Mann himself spent a year and a half in various Massachusetts state prisons for his part in an antiwar demonstration at Harvard's Center for International Affairs in September 1969. Although Mann argues strongly against the prison authorities, he does not rest his case on what has been unearthed so far: "Whatever George Jackson did that day he was right. Whatever George Jackson did that day you and I would have done. George Jackson was ripped off the streets at 18 years old, caged and attacked for the rest of his life by sadistic functionaries of the calculating rich. Whether he died trying to escape, or planning to escape at a later point, or hoping to go ahead with the trial, he was murdered by the State of California."

While Mann unequivocally supports Jackson's actions on August 21, 1971, he does find fault with some of Jackson's political thinking. In the second part of the book, which discusses Jackson's second book, *Blood in My Eye*, Mann contends that Jackson was too uncritical of the revolutionary potential of the "black colony" within the U.S. Mann thinks that Jackson tended to see the "black colony" as a coherent unit rather than as actually made up of people of various classes and situations. More important, Mann thinks that Jackson's treatment of revolutionary violence was too superficial. Revolutionary violence may be necessary, but that does not mean that it is effective in all circumstances. In fact, it may be counterproductive to a revolutionary movement at certain stages, according to Mann.

Eric Mann shares Jackson's bitterness and rage at a system that maintains institutions like San Quentin, Soledad and Attica. Whether or not you share their per-

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spective, you will find that the book provides valuable insight as to why George Jackson became a symbol of such significance to the black prisoners' movement and to many other radicals. The book is not simply another depressing chronicle of how evil those in authority can be. Again and again, Mann shows the important role white prisoners played in refusing to abet the plots of the officials to isolate and abuse black and brown inmates. And Jackson's life itself is a tribute to the ability of human beings to overcome tremendous adversity.

—Bob Levering

America After Nixon: The Age of Multinationals, Robert Scheer, McGraw-Hill, \$3.95 paper, \$7.95 cloth

The era of the Cold War in the US is over. Assumptions about the moral righteousness of the US and its leaders are no longer taken for granted. Watergate, the war in Vietnam, the energy crisis and the stumbling economy have helped to erode the national consensus based on anticommunism and consumerism. If the Harris and Gallup polls are to be believed, increasing numbers of Americans now accept views about the US governmental leadership that were once touted by "the movement" and the New Left in the Sixties. But at the same time, "the movement" has lost much of its visibility and organizational focus.

In this context Robert Scheer's new book, *America After Nixon*, indicates that at least a portion of the New Left is still on the case. Scheer was editor of *Ramparts* magazine during its muckraking heyday in the late Sixties and, as one of Berkeley's better-known antiwar activists, ran a spirited campaign for Congress as a "peace candidate" in 1966.

The basic thesis of the book is that "current political debate does not deal with what is most important, and that the



basic decisions about our future are being made for us by several hundred large multinational corporations, themselves out of control." He points out that multinationals now account for one-fifth of the combined gross national products of the world, excluding centrally planned economies like China and the Soviet Union. The result has been disastrous, not only within the US, as ecologists and the millions of unemployed and underemployed can testify, but for whole populations of countries in Latin America, Africa and Asia, whose economies are dominated by ITT, Exxon, GE, GM, etc.

About the environment: "The produc-

tion of unwanted junk, the catering to misplaced consumer emotions, planned obsolescence, indeed, the raising of consumerism and materialism to near religious frenzy, all of this is waste and all of this is central to the system's workings. It is this reality which makes a hash of the best intentions of the environmentalists."

Scheer takes to task ecologists like Paul Ehrlich for talking of band-aid solutions like population control or recycling rather than a complete overhaul of the capitalist system. To Scheer, the equation works like this: capitalism breeds a need for profit, and it is this need for profit, not industrialization, which encourages waste

and pollution. In his chapter "Ecology in China," based on his travels there, Scheer makes the case that economic progress and concern for the environment are not incompatible. But basic to its success are centralized planning without a profit motive, factors not possible without a socialist revolution.

But it's one thing to analyze what's wrong and propose alternatives, and an entirely different thing to describe how to get from here to there. Scheer thinks a strong progressive movement can be built in this country to counter the growth of the corporate giants. He cites recent public opinion polls showing that a majority of the US population is "populist in its opposition to centralized power and its determination to restore citizen control over political life."

But at this point Scheer begins to oversimplify the problem. The citizenry at large has never controlled political life in the US; big business and the rich have. The Constitution excluded blacks, women and non-landholding white males from voting, and the genocidal treatment of the Native Americans went far beyond mere exclusion from the public political process. Even more to the point, the works of Ferdinand Lundberg (*America's 60 Families*), C. Wright Mills (*The Power Elite*) and G. William Domhoff (*Who Rules America?*) show in convincing detail how the super-rich totally controlled the US government long before the advent of multinational corporations.

Further, the growing public consciousness about how corrupt corporate and political leaders are messing up the country does not imply that the rest of us can unify against the super-rich. Scheer neglects to discuss major problems that divide us, especially racism and sexism, which so thoroughly pollute our political attitudes, but by singling out the multinational conglomerates, he is pointing his finger at the right target.

—Bob Levering

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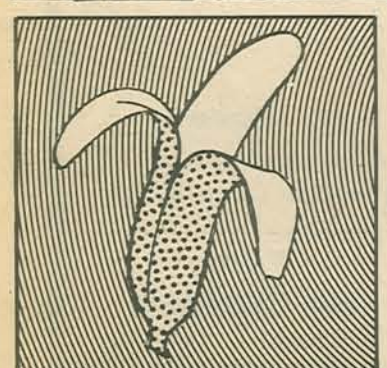
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Them and Us: Struggles of a Rank-and-File Union, James J. Matles and James Higgins, Prentice-Hall, \$2.95

Long Road to Delano, Sam Kushner, International Publishers, \$2.95

Those interested in radical social change in the US, Marxists and non-Marxists alike, invariably point to the crucial role that must be played by the great mass of working people. Yet many would-be reformers and revolutionaries, especially among the college-educated upper middle class, tend to overlook or romanticize about the "working class." But even serious rebels who are themselves involved in labor today often exhibit an appalling ignorance of labor history.

Much of the credit for this ignorance can be assigned to the academic institutions, whose history instructors usually insist on minute knowledge of dates of

obscure battles in foreign wars but limit their coverage of the history of unions and working people in this country to a few brief words about Samuel Gompers and his lily-white AF of L. Few ever learn about the great labor battles of the past: the strikes in the steel and mining industries, the sit-ins in the auto industry or the general strike that paralyzed San Francisco in 1934.

These three books help to bridge that knowledge gap by relating the history of three unions with strong radical traditions: the United Electrical, Radio and Machine Workers of America (UE), the International Longshoremen and Warehousemen's Union (ILWU) and the United Farm Workers of America (UFW).

Larrowe's book on Harry Bridges, president of the ILWU, contains some excellent narrative descriptions of the West Coast longshoremen's struggle of 1934 which led to the creation of the ILWU. His depiction of the Battle of Rincon Hill (near the Embarcadero in SF) is as exciting as the story of any military battle.

But the excellent account of the scope

and intensity of the general strike of 1934 is the high point of the book. Larrowe devotes nearly 200 pages—half the book—to the various attempts by the US government to prove Harry Bridges was a member of the Communist Party. And, despite the book's title, Larrowe never gets around to explaining how the ILWU declined as a radical labor union in the past decade.

It's easy to see why. Larrowe's sources are largely court transcripts and Bridges's cronies; there's little evidence he talked to any rank-and-file longshoremen.

Them and Us is told by James Matles, general secretary of the UE, but very much from a rank-and-file viewpoint. The book is full of stories of ordinary workers in their constant battles with General Electric and Westinghouse.

Not all of the UE's battles were with management: in the late Forties the UE, along with the ILWU, was ousted from the CIO for political radicalism. While other unions became bureaucratic adjuncts to the corporate world, Matles tells how his union managed to maintain its militancy by retaining its openness to radical mem-

bership and by preserving its democratic structures.

Sam Kushner's book on the UFW does not argue the case against the Teamsters and the growers; it assumes it. *Long Road to Delano* traces the pre-UFW organizing efforts of the IWW (Wobblies) in the early 1900s and the Communists in the Thirties, and tries to give an overview of how Cesar Chavez fits into the long struggle of farm labor in California. The book contains a number of interesting anecdotes, including how the supposedly pro-labor President John Kennedy was able, through his Secretary of Labor Arthur Goldberg, to pressure George Meany into halting a strike in the Imperial Valley.

The book is not a critical analysis of the farmworker movement; those who are still trying to decide which side to take in the current UFW-Teamster-agribusiness controversy will have to look elsewhere. But Kushner does provide an excellent, journalistically written overview of the farmworker movement for those already convinced. ■

—Bob Levering

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'Hearts and minds'

Not bad

Howard Pearlstein

A film concerning the hostilities in Vietnam, produced by Bert Schneider, directed by Peter Davis, edited by Lynzee Klingman and Susan Martin. At the Surf in SF and the UA in Berkeley.

"Hearts and Minds" ostensibly takes its title from LBJ's televised disclaimer of optimism concerning a land war in Asia: "The ultimate victory will depend on the hearts and minds of the people who actually live out there." But the content shows a closer affinity to LBJ's private opinion, as he reportedly expressed it to an aide: "When you've got 'em by the balls, their hearts and minds will follow."

From the opening shot of a Honda noisily passing a horse-drawn cart, through the android performance of returned POW Lt. George Coker to his smug, Caucasian home town of Linden, New Jersey, to the Saigon government official who calmly tells an interviewer, "I'm a Johnny-come-lately to war profiteering," "Hearts and Minds" chronicles America's miserably failed attempt at a scrotal grab on the people of Southeast Asia, with all its implications of male impotence/castration fear.

Lt. Coker tells the Moms of America what really pulled him through his captivity: the sense of responsibility he learned from Mother. And he knew if he failed the test, "All those hundreds of women would be on my back. And when I thought of that, facing the gooks didn't seem so bad." In a Saigon whorehouse, a GI tries to work up another erection by tugging at the nipples of his Vietnamese whore with the same rapist's thrill of domination that his comrades feel as they burn, mutilate and murder their strangely female "enemy."

"Hearts and Minds" feasts on the violated body of Vietnam, too, as director Peter Davis reminds us: Three Vietnamese farmers are picking through the rubble that was once their house. "Look, they're focusing on us," says one. "That's just fine. First they bomb us as much as they please, and then they come and make films."

William Westmoreland smiles out at



"Many bombs, many children. . . . Every day hundreds of hundreds die and we can't talk about it." A Saigon coffin maker and his piles of children's coffins in "Hearts and Minds."

us from his retirement by a South Carolina lake. "To the Asian, life is cheap. They really don't care about dying." We have just seen a Vietnamese woman, crazy with grief, trying to follow her husband's coffin beneath the ground. The film is a document of noncommunication. A deserter eloquently testifies in Congress about why he could no longer kill gooks. When he is finished, a TV news crew professionally packs up shop, unmoved, unhearing. Lt. Coker tells a third grade class, "Vietnam would be a beautiful country except for the people who live there. They're very backward and they just mess it up."

The film suggests the peace movement had little to do with ending the war—in fact the movement is tossed off with some panoramic footage of a New Mobe rally around the Washington Monument. The feeling is that the war ground to a halt because of its own innate perversity. No matter how sophisticated the technology became (we are told of the Cluster Bomb Unit, which sprays thousands of tiny flechettes to maim but not kill), no matter how much heroin was pumped into their veins, the coach could no longer harangue his players into getting up for the Big Game. And a government that cannot raise an army is like an impotent rapist.

The question is, should I go to see a film about Vietnam? Two years ago my answer would have been an unequivocal

yes, five years from now it would probably be the same. But Columbia Pictures stalled the film's release, and now the war is at once too painfully close and too distant to be immediate. Do we want to relive the immense brutality once again? Will it help us—now—to come to a clearer understanding?

The film leaves us with little hope. In the closing scene a thoroughly jive Uncle Sam marches in a patriotic parade, exhorting bystanders to "Be happy, things aren't so bad!" Perhaps it is this unequivocal attitude of insistent despair that made Columbia refuse to release the film.

It is not even clear that "Hearts and Minds" has been fully released even yet. Walt Rostow, LBJ's adviser and martial architect, is opening a new suit to prevent it from further screening (his first attempt failed). Rostow claims his sequences were edited to make him look and sound absurd.

Not good

Bob Levering

I didn't like "Hearts and Minds." That may sound heretical in view of the legal hassles the producers have had in getting it shown. But despite some excellent footage, the film has some significant flaws which make it little better than a

rehash of the evening news over the past decade.

"Hearts and Minds" purports to be a documentary about the Vietnam war, yet it almost omits the massive antiwar movement within the US. Not only did hundreds of thousands of Americans demonstrate in the streets and tens of thousands go to jail for their protests, but even a cursory reading of the Pentagon Papers shows the movement was a major concern for White House and Pentagon decision makers. Recall the anecdote John Dean told the Senate Watergate Committee about Nixon's freakout over a single White House demonstrator. Yet in "Hearts and Minds" the protest movement is just a footnote, a single sequence of a mass rally with people singing "Give Peace a Chance."

An even more serious failing is that the "enemy" remains anonymous and is depicted mostly as the recipient of continuous American brutality and bombing. We get no insight as to why the Vietnamese withstood the horrible punishment and fought the US to at least a military standoff. Instead the film leaves us with the false notion that the US withdrew its ground troops because the war was too irrational.

The film distorts why the US withdrew, but it gives an even more incomplete picture of why the US got involved. It shows that American culture is pervaded with hysterical anticommunism and glorified militarism. True, these attitudes helped to perpetuate the war effort, but they are not the factors that caused it. Nowhere in the film is a sense of the cold, calculating and completely rational decision-making process revealed in the Pentagon Papers. The US government, from Eisenhower to Kissinger, consciously misled the American people about the war.

By placing the blame on the misguided patriotism of the returned POW, Lt. Coker, and the machismo of US football, the film fosters the illusion that Vietnam was just a nightmare, a mistake, an exception, something that is behind us. Unfortunately, US policy throughout the world has not changed much. Kissinger and Ford continue to lie about Indochina and Chile and make war threats about the Middle East. "Hearts and Minds" fails to teach us much about Vietnam that Walter Cronkite hasn't already said. ■

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**REPORT TO
THE COMMISSIONER**

MUSIC Conrad Silvert

Rolling piano and good vibes

McCoy Tyner, "Sama Layuca." Milestone M-9058

When McCoy Tyner plays the piano his wrists lope up and down the keyboard in a rolling motion, often making half a fist, as if he is kneading the keys with his knuckles. His touch is decisive, precise and constant. The circular clusters of chords ascending from Tyner's piano in overlapping spiral waves may sometimes dizzy you, but not with the maddening, rootless restlessness of a Cecil Taylor. Tyner sits fused to the piano bench and makes you feel the piano's legs have foundations extending 12 feet below the stage.

At the age of 20, after a six-month gig with the Art Farmer/Benny Golson "Jazztet," Tyner joined John Coltrane's group, which included bassist Jimmy Garrison and drummer Elvin Jones. His long association with Coltrane greatly influenced his future course as an independent musician and leader. For Tyner shared and absorbed Coltrane's total commitment to music, superseding any personal drive for status or material wealth.

Tyner's music, like Coltrane's, conveys fulfillment but also an insatiable appetite for seeking out new musical truths. Tyner translates this dynamic balance between the known and the unknown onto the piano with his hands: while the left plays a repeating modal bass figure or drone, the right searches ceaselessly up and down the octaves, sometimes as if in a trance-induced frenzy, but never without direction.

Also like Coltrane, Tyner possesses rare quantities of musical substance that result in a naturally derived charisma (no press hype); and again like Coltrane, he rejects the role of the limelight hog, instead inviting each musician in his group to contribute and develop his individuality rather than be a hod carrier for the master.

The music of "Sama Layuca" is intense and feverish for much of its length, but two brief, arrestingly beautiful oases of calm provide a dramatic contrast to the ongoing ferment: "Above the Rainbow," a duet by Tyner and Bobby Hutcherson on vibes, and "Desert Cry," a haunting, imagistic impression of the Sahara.

Like much of jazz today, "Sama Layuca" is rhythm- and percussion-oriented, with Mtume playing congas and percussionist Guillermo Franco adding colors to what bassist Buster Williams and drummer Billy Hart play (and of course Tyner's piano and Hutcherson's vibes are percussion instruments). The "horns" on this recording are alto saxophonist Gary Bartz (who leads his own "Ntu Troup"), John Stubblefield on flute and oboe, and the brilliant young saxophonist who plays with Tyner on live dates, Azar Lawrence. Bartz and Lawrence combine lyricism with sheer energy in ways reminiscent of Coltrane.

Both Tyner and Miles Davis shape the contours of their groups' improvisations with repeating bass figures. But Miles's bassist Michael Henderson plays funky r&b syncopations on an electric Fender, while Buster Williams (and McCoy's left hand) plays a more abstract, open line on an acoustic instrument. Tyner has said he prefers acoustic sounds to electric, because of their authenticity and their ability to suggest natural entities such as rivers, mountains or storms.

Hutcherson's vibes and marimbas, Stubblefield's oboe, Lawrence's soprano sax and Franco's array of percussion instruments all combine to make "Sama Layuca" an exotic, evocative study in unusual textures. The two longer pieces on side one, "La Cubana" and "Sama Layuca" focus on Tyner's piano and largely remain within the boundaries of their modal themes, which are driven home almost obsessively. But on the album's longest piece, "Paradox," Tyner frees the other musicians from the gravitational force of his left hand; instead, he shoots out a steady but partially submerged barrage of chords that range over the entire spectrum of keys and modes, feeding the other musicians material for their own creations. "Paradox" is the most difficult part of the album, but the most rewarding as well, for it affords glimpses into the inner workings of Tyner's musical imagination, which indeed is original. Because Tyner's roots sink so deeply through his experience with Col-



McCoy Tyner, pianist extraordinaire.

trane and beyond, his journeys into hitherto uncharted territories should endure well into the future.

Bobby Hutcherson, "Cirrus," Blue Note LA 257-G

Many who see vibist Bobby Hutcherson's name continually in the local music listings don't know that this Bay Area resident has for 15 years been one of the best mallet wielders anywhere. Jazz reference works mention Hutcherson and Gary Burton right after Lionel Hampton and Milt Jackson.

Vibes and marimbas have always occupied a special corner in the repertoire of instruments applied to jazz since Hampton pioneered as a vibes soloist with Benny Goodman in the Thirties. Like great third basemen in baseball, virtuosos on this instrument happen along rarely. And while vibes are not exactly unusual in a jazz context, they always add a cool, subtly luminescent quality to the music.

Hutcherson recorded "Cirrus" last April with seven other musicians, most of them local residents, notably percussionist Kenneth Nash and trumpeter Woody Shaw, whose charged, no-nonsense blowing throughout the album clearly stimulates the other musicians. An outspoken man who champions "serious" music in the Coltrane tradition, Shaw deserves more attention than he's been getting for his own group's local appearances.

Except for the meditative "Even Later," the music on "Cirrus" is upbeat, driving straight ahead through contemporary jazz's mainstream thoroughfares. Hutcherson's arrangements are clean and not cliched. He doesn't boss the other musicians with long, heavy-handed solos; the others on the date may be getting paid as sidemen, but democracy reigns on a musical level. The result is an invigorating set of music that avoids commercial "easy-listening" (like much of what Freddie Hubbard and Stanley Turrentine have recently put out) and also avoids the mire of interminable, uninspired soloing (as with saxophonist Sonny Rollins' last few recorded indulgences).

Hutcherson plays with many styles on "Cirrus." The two compositions making up the second side are a nice study in contrasts. The obviously African-influenced "Zuri Dance" leans towards the pulsing, modal explorations of McCoy Tyner; all its instrumental tonalities are contained within a repeating, descending chord triplet played in unison by pianist Bill Henderson and bassist Ray Drummond. The repetition of these rhythm-chords is hypnotic, but I wish the musicians had ventured outside their relatively safe boundaries. Such strong rhythmic structures can withstand more penetrating wailings and exultations.

The title track is crisply executed within a traditional arrangement: the entire ensemble briefly states the melody or "head" theme; a brief drum solo/break reintroduces a shorthand distillation of the theme; a series of soloists (backed by the ensemble) improvise upon the song's melody and chords; then another drum-fill kicks off the closing, upbeat restatement of the original "head."

It's a pleasure to listen to a record like "Cirrus" which doesn't consciously strive after the Big Buck of the lowest-common-denominator market. Where the musicians can reach the audience directly with little egotistical interference on the part of the leader or producer, good music is likely to result. ■

EVENTS

MARCH 6 THROUGH 21

By Nancy Dunn

INTERNATIONAL WOMEN'S DAY

March 8, 1908: women garment workers in New York walk off their jobs to protest child labor and excruciatingly long working hours. March 8, 1909: women textile workers in St. Petersburg celebrate the date by going out on strike as part of the wave of revolution against the Russian Czar.

Though International Women's Day went by for many years with nary a notice in this country, the celebration has enjoyed a revival since the resurgence of feminism in the late Sixties. Every year it gets harder to decide which of the many festivals and forums to attend. Here's the selection for this year:

"Unemployment and Layoffs—How They Affect Working Women,"

forum sponsored by Coalition of Labor Union Women. Mar. 7, 7:30 pm, speakers include Jeannie Ohlsson, who worked in the defunct Sears Mission store; Joan Dillion, president of Local 400, SEIU; Carol DeBarry of AFSCME, and other women from garment workers, teachers and auto workers unions. Plus "The Inheritance," film about early struggles of garment workers in New York. All preceded by a potluck dinner at 6 pm. Dept. Store Employees Union, Local 1100, 1345 Mission, 982-2925.

SF City College's Women's Action Committee and the Women's Re-Entry to Education Program sponsor an all-day open house with films, slides on "Women of Viet Nam," and a potluck lunch. Most events in the Women's Center, B-5 Ocean/Phelan. Call 587-7272 ext. 686 for more details.

Women and the Work Force,

Mar. 7, 7:30 pm, a look at the unionization of women, protective legislation and the recent history of the female labor force, with Maxine Jenkins of SEIU; Micki Ellinger, author of "You Can't Go Home Again: Working Women in the Age of Imperialism"; and a representative of the California Homemakers Association, Liberation School, 2323 Market/Castro, 863-1945, \$1.

Open House

and information fair, Mar. 8, 10 am–5 pm, sponsored by the Center for Continuing Education of Women, exhibits from local women's groups, workshops on sexism in education (with a videotape of Oxford School documenting it), women in prison, self-defense and rape prevention, women in China. Childcare free, but register in advance. All at Bldg. T-9, UC Berk., call 642-4786 for more info and to reserve childcare.

Women's Week at San Jose State, day-long series of workshops and panels, "Women Together," Thurs., Mar. 6, women in religious life, in prison, in the military; Rita Mae Brown, author of "Edward the Dyke," speaks at noon, and Cris Williamson and Margie Adam perform at 7 pm. "Women's Future," Mar. 7, focus on affirmative action, women in nontraditional employment, women in politics; Shirley Zimmerman talks on "Unorthodox Tactics for Getting Ahead" at 12:30 pm, plus an antifashion show of the historical pattern of restrictive women's styles, featuring Melba Rounds, singer of blues from bygone eras, 7 pm. On Women's Day, "A Salute to Our Foremothers," music, dance and sports, finishing off with a women's dance with Sweet Chariot, 8 pm. Plus films, crafts show and art exhibits, call Marilyn, 294-6790 for details.

Women's Art and Music Festival:

free puppet show and clown, theater workshop and art exhibit, Mar. 8, 4 pm; Sweet Chariot, Margie

Adam, Woodnymph and Ronee Blakeley, Mar. 7, 8 pm and Cris Williamson, Bebe K'Roche, The Gangband and Andrea Weltman, Mar. 8, 8 pm, Palace of Fine Arts, Lyon/Bay, 391-0460, \$3.50 per night.

Near Eastern Women through the Ages, all-day symposium, Mar. 8, 9:30 am–5 pm, from ancient history to modern times, International House Aud., 2299 Piedmont, Berk., free, call 642-2561 for details.

Golden Gate NOW Banquet, cocktails 5:30 pm, dinner with speakers, 7:30 pm, rock dance with music by Scat, 9 pm, California Hall, 625 Polk, 981-4946, \$7.50/\$8.50 at the door.

Full Moon Birthday Celebration, Betty Kaplowitz and Dorothy Haecker, Mar. 7, 9 pm, \$1; Rosalie Sorrells, Mar. 8, 8 and 10 pm, \$1, 18th/Eureka, 864-9274.

Women and Children's Fair and Party, Mar. 8, noon–6 pm, featuring special program for young people, musicians' hoot, car clinic, food; workshops on childcare, union organizing, health, and Vietnam, to name a few, Neighborhood Arts Theater, 220 Buchanan, free.

Speakers, songs and theater, Mar. 8, 7:30 pm, emphasis on the workers' struggle; against layoffs, Chinese immigrant women fighting for union organization,

resistance to forced sterilization, solidarity with liberation struggles of men and women around the world, Marina Junior High, 3500 Fillmore/Chestnut, 822-4134 or 421-7429, free, childcare provided.

Third World Women's Committee Festival, Mar. 9, 1–5 pm, celebrating women around the world breaking traditional relationships that have oppressed them—song, dance, theater, featuring Son of Man Temple Singers, Martin Luther King Junior High, 1781 Rose, Berk., donations accepted.

Working Women in the Community, Mar. 16, 11 am–6 pm, exhibits, photography display, program at 1 pm with skits, songs, cultural dances, and Lee Mah—Jung Sai film about Chinese women battling to unionize, Chinese Cultural Center, 950 Kearny, 397-0629, free.

Oakland Chinatown Women's Day Celebration, Mar. 23, 1–5 pm, skits, slide show, songs about the family as a fighting unit, childcare, unemployment, immigrant workers' struggles, 164 11th St., Oakl., 444-4949, free.

KPFA, 94.1 FM, a full day of programming by, for and about women, Mar. 8. Some highlights: a radio adaptation of Rosalie Sorrells's book of women's music and poetry, "What Woman, and Who, Myself, I Am," 8 am; The Music of Doris Hays, pianist/composer, 9:15 am, with an interview of the artist; music by women from all over the world, 10:30 am; Women around the World, 1 pm, a collage of music, literature and oral history, including interviews with Maria Isabel Boreno and Lina Wertmuller. □

MUSIC-DANCE

Dance Showcase, presented by Lone Mountain College Dept. of Dance, Mar. 6–8, Main Theatre on the campus, 2800 Turk, 752-7000 ext. 239, 824-5044, \$1/50¢ students.

Tibor Szasz, concert pianist, plays Chopin, Debussy, Liszt and others in three Bay Area concerts: Mar. 7, 8 pm, Palo Alto Unitarian Church, 505 E. Charleston Rd., Palo Alto; Mar. 8, 8 pm, First Unitarian Church, 1 Lawson Rd., Kensington; Mar. 9, 2 pm, First Unitarian Church, 685 14th St., Oakl., 525-0302, \$2.50.

New Maihar Band, Talvadyham Rhythm Band and tabla soloist Zakir Hussain play North Indian music, Mar. 7, 8 pm, San Rafael Improvement Club, 5th/H Sts., 454-6264, \$3.

Arriaga Quartet, Mar. 7, 8 pm Mozart's Quartet in D Major, Berg's Lyric Suite and Mendelssohn's Quartet in E Minor, 544 Capp, 647-6015, 50¢.

Elizabethan Trio, Rella Lossy reads, soprano Anna Carol Dudley sings, with Laurette Goldberg accompanying on virginals, Mar. 6, 8:30 pm, East Bay Music Center, 2369 Barrett Ave., Richmond, 234-5624, \$2.50/\$1.50 Student.

Music from Marlboro, Mar. 7, 8 pm, chamber music from 16th century including seldom-heard masterworks, Dinkelspiel Aud., Stanford, 497-4317, \$5/\$2.75 student.

Candelight Concerts: informal concert of ragas, Mar. 7, Richard Garneau plays sitar with tabla and tanpura accompaniment; pianist Sister Mary Dominic Ray, Mar. 14, with sonatas by Corelli and Beethoven; SF-born Spencer Burleson plays classical guitar, Mar. 21, all 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$1.

1750 Arch Street: works for Woodwinds, Mar. 7, 8:30 pm, quintet plus guest artists with Gounod's Petite Symphony, Beethoven's Octet in E Flat and others; Jazz, Mar. 8, 8:30 pm, Lande and the Rubisa Patrol; free performance for Senior Citizens, Mar. 9, 2:30 pm, piano music and Lieder of Franz

Schubert, by reservation only; Complete Mozart Piano Sonatas, first in the series, Mar. 9, 8:30 pm, pianist Robert Krupnik (other series dates are Mar. 14, 23, 28, and Apr. 6 and 11); Cello and Piano Works by Michael Martin, Samuel Barber and Morton Feldman, Mar. 15, 8:30 pm, with cellist Wanda Warkentin and pianist Michael Martin; Kleine Kammermusik Mar. 16, 8:30 pm, with Two Sonatas by Bach, Franchetti's Sonata for Flute and Piano, others by Villa Lobos and Bohuslav Martinu; mezzo-soprano Arlene White, pianist Alden Gilchrist and violist Mimi Dye, Mar. 21, 8:30 pm; with music by Scarlatti, Bendetto, Marcello, Mahler, and a premiere work by Tanner; Bay Area Poets' Coalition Spring Equinox celebration, Mar. 22, 2–5 pm, including Summer Brenner, Leesa Felix, Randy Finland, Lonnie Hicks, Earnest Landauer and Bronson Lehr; Jazz, Mar. 22, 8:30 pm, with Mike Nock and Glen Cronkrite, 1750 Arch, Berk., 841-0232, \$2.50/\$2 student.

Winterland: Humble Pie, Iron Butterfly and Pavlov's Dog, Mar. 7–8; Robin Trower and Journey, Mar. 14–15; Peter Frampton, Man and Babe Ruth, Mar. 21–22, Post/Steiner, dial TELETIX, \$6/\$5 advance.

SF Symphony, De Anza Concert, Mar. 8, 8 pm, with guest conductor Aldo Ceccato, Mozart and Prokofiev, Flint Center, De Anza College, Cupertino, 861-6240, \$7.75–\$4.50.

Chichester Psalms by Leonard Bernstein and Gian Carlo Menotti's The Unicorn, the Gorgon and the Manticore, Mar. 8–9, 8 pm, with the UC Student Chorale, Zellerbach Aud., UC Berk., 642-2561, \$4.50–\$2.50/\$3.50–\$1.50 student.

Carlos Montoya, Mar. 10, 8 pm, Veterans' Aud., Van Ness/Grove, 956-6740; Mar. 11, 8 pm, Marin Civic Aud., Civic Center, San Rafael, 472-3500, \$6.50–\$4.50.

Danzi Wind Quartet from Holland, Mar. 9, 3 pm, McKenna Theatre, SF State, 1600 Holloway, 469-1667, free.



Fine pianist Margie Adam performs for International Women's Day celebrations in San Francisco and San Jose this weekend.

"The Emperor's New Clothes,"

Mar. 9, 2:30 pm, SF Children's Opera, Roosevelt Aud., 460 Arguello/Geary, tickets at Macy's \$4/\$2 children.

American Ballet Theatre with Rudy Bryans, Gelsey Kirkland, Natalia Marakova and many others in a varied repertoire including "Swan Lake" and "Giselle," Mar. 8–9, 2:30 and 8:30 pm, Mar. 6, 10–11, 13 at 8:30 pm, Opera House, Civic Center, \$12–\$7.50; Mar. 14, 8 pm, Mar. 15, 16, 2 and 8 pm, Zellerbach Aud., UC Berk., \$10.50–\$7.50/\$9.50–\$6.50 students, all agencies or 421-1000 for info.

In the Exploratorium: Bagpipe Music, Mar. 12, with Peter Kapp; Jazz Ensemble from SF Conservatory of Music, Mar. 19, standards, improvisation and original compositions; all 8 pm, Palace of Fine Arts, Bay/Lyon, 563-7337, 25¢.

Elayne Jones, timpanist recently denied tenure with the SF Symphony, presents a lecture/demonstration Mar. 13, 11 am, Choral Room, City College, Phelan/Ocean, 587-7272 ext. 641, free.

Moscow Balalaika Orchestra, Mar. 14, 8:30 pm, with Ludmilla Zykina, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, \$6.50–\$3.50.

Jesse Colin Young and Leo Kottke, Mar. 14–15, 6 and 9 pm, Berkeley Community Theatre Allston/Grove, dial TELETIX, \$6.50–\$4.50.

Bach's St. John Passion, Mar. 14, 8 pm, Edwin Flath directing California Bach Society, Trinity Methodist Church, Durant/Dana, Berk., TELETIX, \$4.

Sarah Vaughan, Mar. 14, 8 pm, San Jose Center for the Performing Arts, San Carlos/Vine, San Jose, TELETIX, \$7.50, \$6.50.

Philippe Entremont, world renowned pianist plays all-Ravel program, Mar. 16, 3 pm, Opera House, Van Ness/Grove, 626-8345, \$7.50–\$4.

The Daddios, Mar. 16, 8 pm, Big Band jazz sound, Flint Center, De Anza College, Cupertino, 948-8590 ext. 521, \$2/\$1 student.

Berkeley Chamber Singers, Mar. 16, 4:30 pm, Old First Presbyterian Church, Van Ness/Sacramento, 776-5552, \$2.

Classical guitar duo, D. Gareth Loy and James Colgan, Mar. 16, 8 pm, with music by Marella, Fuenllana, Scarlatti, Granados and others, The Guitar Shop, 1373 9th Ave., \$2 at the door.

Jean Stark, pianist, plays Chopin and Bartok, Mar. 20, 11 am, Choral Room, Music Bldg., SF City College, Phelan/Ocean, Free.

Opera Night with the Berkeley Promenade Orchestra, Mar. 21–22, 8 pm, arias from Verdi, Puccini and Rossini, plus the "Immolation Scene" from Wagner's Gotterdammerung, Pauley Ballroom, UC Berk., 642-2561, \$2.50.

Classical Kathak dance of North India, Mar. 21, 8 pm, with Chitresh

Das, Zakir Hussain on tabla, San Rafael Improvement Club, 5th/H Sts 454-6264, \$3.

"Concepts," latest work of Lesser Oakland Dance Theatre, Mar. 21–22, 4226 Park Blvd., Oakl., 530-6611, \$3/\$2 under 12.

Labelle, Mar. 22, 8 pm, Paramount Theater, 2025 Broadway, Oakl., dial TELETIX, \$7.50–\$5.50.

Dance Concert, Mar. 22, 8 pm, featuring Bay Area Repertory Dance Theatre, SF Ballet, Theater Flamenco of SF, Shawl-Anderson Modern Dance Company, Zellerbach Playhouse, UC Berk., 642-2561, \$2.50 □

MOVIES

Animation Series: Max Fleischer and contemporaries, Mar. 9, Popeye, Betty Boop and Felix the Cat; Characters of the 1940s, Mar. 16, Katzenjammer Kids, Betty Boop, Bugs Bunny and three from the Disney family, both 7:30 pm, Concert Hall, Mills College, Oakl., 632-2700 ext. 226, \$1.

Avenue Photoplay: "Now Voyager" with Bette Davis, and "Charge of the Light Brigade," Mar. 7; Chaplin's "The Gold Rush," with "Rain," Mar. 14; DeMille's "The Ten Commandments" plus "Mail and Female," Mar. 20, Mighty Wurlitzer organ concert 8 pm, films begin 8:30, 2650 San Bruno Ave., 468-2636, \$2.

Bergman: "The Seventh Seal," Mar. 13; "Wild Strawberries," Mar. 20, both 7 pm, Laney College Forum, 10th/Fallon, Oakl., 834-5740, free.

Canyon Cinematheque: Dutch Filmmakers Coop, Mar. 6, 11 shorts with Niko Paape on hand to answer questions; Dorothy Wiley presents her film "The Birth of Seth Andrew Kimmont," Mar. 20; "Quick Billy" by Bruce Baillie, plus "All My Life" and a selection of "Rolls," Mar. 20, all 8:30 pm, SF Art Institute, 800 Chestnut, 332-1514, \$1.75.

Diablo Valley College: Short films about women in politics, Mar. 6, 3:30 pm, "Lucia," Mar. 7, 7 pm, "Anna Christie" and "Ah, Wilderness," Mar. 10, 7 pm; "Strange Interlude," Mar. 11, 3:30 pm, and Mar. 12, 3 pm; "Desire under the Elms," Mar. 13, 3:30 pm; "The Long Voyage" and "Summer Holiday," Mar. 14, 7 pm; "Maedchen in Uniform" and "Sylvia, Fran, and Joy," Mar. 17, 7 pm; "The Emperor Jones," Mar. 18, 3:30 pm, and Mar. 19, 3 pm; "Longs Day's Journey into Night," Mar. 20, 3:30 pm, and Mar. 21, 7 pm, all at the Forum in the New Library, Pleasant Hill, 687-4445, free (reservations advised).

"Hearts and Minds," long-awaited documentary on the Vietnam war, Surf Theatre, 46th Ave./Irving, 664-6300, \$2.50.

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continued from previous page

Hollywood Looks Backstage: "To Be or Not To Be" with Jack Benny and Carole Lombard, Mar. 9, 8 pm; "Sunset Boulevard" with Gloria Swanson and William Holden, Mar. 16, 8 pm, Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members.

College of Alameda: Satyajit Ray's "The Adversary," Mar. 11; "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade," Mar. 18, both 7:30 pm, Bldg. F 555 Atlantic Ave., Alameda, free.

Midnight Movies: Funky Love Stories, Mar. 8, including Paul Leaf's "I Never Promised You A Long Run" and "Back to Back" with Elaine May and Mike Nichols; "Jimi Hendrix Plays Berkeley" and "Sex Madness," Mar. 15; Erotic Cartoon Carnival, Mar. 21-22, midnight at the Presidio Theatre 2340 Chestnut, 921-2931, \$1.75.

Pacific Film Archive: "Der Verlorene," Mar. 6, 5:30 pm, Films of Werner Schroeter, with Schroeter in person, Mar. 6, "The Death of Maria Malibran," 7:30 pm and "Salome," 9:45 pm; more by Werner Schroeter, Mar. 7, "The Black Angel," 7:30 pm, and "The Murdered House," 9:30 pm; Documentaries from Afghanistan, Mar. 8-9, 2:30 pm; "Sambizanga," Mar. 8, 4:30, 7:30 and 9:30 pm; "Blow Up," Mar. 9, 4:30, 7:30 and 9:45 pm; Andree Delvaux introduces two of his films, Mar. 10, "The Man Who Had His Hair Cut Short," 7:30 pm, and "Belle," 9:30 pm; more Delaux, Mar. 11, "Un Soir... Un Train," 7:30 pm, and "Rendezvous a Bray," 9:30 pm; Films from the Dutch Filmmakers Coop, Mar. 12, 7:30 pm, with Niko Paape and Lynn Tillman in person; "Happiness," Mar. 12, 9:30 pm; Philip Kaufman with two of his films, Mar. 13, "Goldstein," 7:30 pm, and "Frank's Greatest Adventure," 9:30 pm; two by Allan Dwan, Mar. 14, "The Iron Mask," 7 and 10:20 pm, and "Suez," 8:25 pm; "Zabriskie Point," Mar.

16, 4:30 and 8:05 pm; Four by Vlatko Gilic, Mar. 16, 6:30 and 10:05 pm, including "In Continuo" and "Power"; "Metroliner" and "Das Stahlher," Mar. 17, 7:30 pm; "Kuhle Wampe," Mar. 17, 9:30 pm, screenplay by Bertolt Brecht; Technology and Magic in the Primitive Cinema, Mar. 18, 7:30 pm, including "Electrocuting the Elephant" by Thomas Edison; Jean-Pierre Gorin in person presents "Struggle in Italy," Mar. 18, 9:30 pm; "The Man with the Movie Camera," Mar. 19, 7:30 pm; Carroll Ballard presents "Pigs," "Perils of Priscilla" and others, Mar. 19, 9:30 pm, all University Art Museum, 2625 Durant, 642-1412, \$1.50/75¢ before 6 pm.

The Red Decade and the Silver Screen, the Politics of Hollywood in the 30's "His Girl Friday," Mar. 9; "Black Fury," Mar. 16; "Dinner at Eight," Mar. 23, films, 8:30 pm; class at 7:30 pm, East Bay Socialist School, 6025 Shattuck, Oakl., 652-1756, \$1.25.

SF Libraries Free Films: "One Nation, Many Peoples," "A Great Treasurehouse" and "Friendship First, Competition Second," from Felix Greene's "One Man's China," Mar. 8, 2 pm, Portola; W.C. Fields Festival, Mar. 10, 2 and 7:30 pm, West Portal; "Forbidden City" and "Sacred Art of Tibet," Mar. 10, 7 pm, Richmond; "Bayanihan," the Philippine Dance Company, Mar. 11, 7:30 pm, Eureka Valley; "Metropolis," Mar. 11, 7 pm, Noe Valley; "La Femme Fleur," "Parish Blue" and "Magic Machines," Mar. 11, 7:30 pm, Potrero; "Woo Who? May Wilson" and "The Sacred Art of Tibet," Mar. 12, 7:30 pm, Golden Gate Valley; "Tokyo Olympiad," "Empty Hand," "Dudoka," "Kyudo" and "Karate," Mar. 12, 7:30 pm, Ortega; "The Crime of Dr. Crespi," Mar. 13, 7 pm, Anza; "Homeborn Baby," and "Beginning of Life," Mar. 13, 7 pm, Ortega; "The Dream of Wild Horses," "Farallon Light" and "So Little Time," Mar. 17, 2 and 7:30 pm, West Portal; "Calcutta," Mar. 17, 7 pm, Richmond; "Joyce at 34," "Janie's Janie" and "No

Lies," Mar. 18, 7:30 pm, Eureka; "Titticut Follies," Mar. 18, 7:30 pm, Main Library; "The Informer," Mar. 18, 7 pm, Western Addition; "Americans on Everest" and "Take Off," Mar. 19, 2:30 and 7 pm, Excelsior, Anza Branch, 550 37th Ave., 752-1960; Eureka Valley Branch, 3555 16th St., 626-1132; Excelsior Branch, 4400 Mission, 586-4075; Golden Gate Valley Branch, 1801 Green, 346-9273; Noe Valley Branch, 451 Jersey, 285-2788; Ortega Branch, 3223 Ortega, 681-1848; Portola Branch, 2343 San Bruno, 468-2232 Potrero Branch, 1616 20th St. 285-3022; Richmond Branch, 351 9th Ave., 752-1240; West Portal Branch, 190 Lenox, 566-4584; Western Addition Branch, 1550 Scott, 346-9531.

SF Art Museum: "The Dawn Patrol," Mar. 9, 2 pm; "Native Land," Mar. 11, 7:30 pm; The Films of Bruce Conner, Mar. 14, 8 pm; "The Crowd," Mar. 16, 2 pm; Italian Films of the Fifties, Mar. 18, 7:30 pm, "La Strada"; "Frank O'Hara and Ed Sanders" and others on O'Hara, Mar. 19, 8 pm, McAllister/Van Ness, 863-8800, \$1.50/\$1 srs., under 16; Sun. \$1/75¢.

SF State: "The Ladykillers," with director Alexander MacKendrick in person, Mar. 6, 7:30 pm, Little Theater; \$1; "The Lavender Hill Mob" and "The Maggie," Mar. 10, 7:30, Little Theater, \$1; "The Man in the White Suit," Mar. 12, 12:30 pm, McKenna Theater, \$1; "The Mechanic," Mar. 19, 12:30 pm, McKenna Theater, free, all at 1600 Holloway, 469-1667.

Shakespeare Film Festival: "Macbeth," Orson Welles version, Mar. 6; Olivier's "Hamlet," Mar. 13; Olivier's "Henry V," Mar. 20, all 8 pm, SF Jewish Community Center, 3200 California, 346-6040, \$2/\$1.50 members.

Women in the Reel World: films and discussion: "Cities for People" with codirector Amanda Pope, Mar. 6; Films by West Coast Women, with Freude Bartlett, Mar. 13, both 8 pm, Olney Hall, College of Marin, Kentfield, 454-0877, \$2.50.

UC Berkeley: "A Clockwork Orange," Mar. 7, 7 and 11 pm, with "Zardoz," 9:30 pm, Wheeler Aud., \$2/\$1.50 UC student; "Romeo and Juliet," Royal Ballet production, Mar. 10, 8 pm, Wheeler Aud., \$2; "The Importance of Being Earnest," Mar. 11, 7 and 9:30 pm, Wheeler Aud., \$1.25; two by King Vidor, Mar. 12, "Ruby Gentry," 7 and 9:30 pm, and "Duel in the Sun," 8:30 pm, 155 Dwinelle Hall, \$2/\$1.50 UC student; "Butterflies

Are Free," Mar. 14, 7 and 11:45 pm, with "The Boys in the Band," 9:05 pm, Wheeler Aud., \$2/\$1.50 UC student; Bertolt Brecht's "Galileo," Mar. 17-18, 2 and 8 pm, Wheeler Aud., \$1.25, call 642-2561 for more info.

United Farm Workers film series: "Burn!" Mar. 7, 8 pm; "The Spook Who Sat by the Door," Mar. 21, 8 pm, Newman Center, College/Dwight, Berk., 444-6008, \$2.00

THEATER

ACT: "Jumpers," Tom Stoppard's comedy of a mismatched London couple, Mar. 6, 8 and 21, 8:30 pm; "Street Scene," Elmer Rice's Pulitzer Prize-winning portrayal of a 1920s New York tenement, Mar. 7, 10, 15 and 19, 8:30 pm, and Mar. 19, 22, 2:30 pm; Shakespeare's "Taming of the Shrew," Mar. 8, 2:30 pm and Mar. 14, 8:30 pm; Edmond Rostand's "Cyrano de Bergerac," Mar. 11, 8:30 pm; Peter Barne's "The Ruling Class," previews (\$7.50-\$5) Mar. 12-13, 17, 8:30 pm, and Mar. 15, 2:30 pm, opens Mar. 18, 20, 22, 8:30 pm, Geary Theater, Geary/Mason, 673-6480, \$4-\$8.50/\$3.50 student rush or senior matinee (available after noon the day of the performance).

"Baby," Kafkaesque parable of modern bureaucratic life by Drury Pifer, Mar. 5-6, 15-15, 19-20, Berkeley Stage Company, Way Station 99, 1111 Addison, Berk., 548-4728, \$3 Fri.-Sat./\$2 Wed.

"Continental Divide," world premiere of Oliver Hailey's new comedy, Tues.-Sat. 8 pm and Sun. 7 pm through Mar. 23, Berkeley Repertory Theatre, 2980 College, 845-4700, \$5 Sat./\$4.50 Fri. and Sun./\$3.50 Tues.-Thurs.

"The Gospel According to Art Hoppe," yes, a play based on his columns, Wed.-Fri. and Sun. 8:30 pm, and Sat. 7:30 and 10 pm, through April, Montgomery Play-

house, 622 Broadway, 788-8282, \$6-\$5.

"The Great Sebastians," made famous by Lunt-Fontanne in the Fifties, opens Mar. 7, Fri.-Sat., 8:30 pm, through April 12, Masquers Playhouse, 105 Park Place, Point Richmond, 233-4295, \$2.50.

"H.M.S. Pinafore" and "Trial by Jury," two operettas by Gilbert and Sullivan, produced by the Lamplighters, Mar. 8-Apr. 12, Fri.-Sat., 8:30 pm, plus matinee Mar. 16, 2:30 pm, Presentation Theater, Turk/Masonic, 752-7755, \$5.50-\$4.50/\$3-\$2.25, srs., students.

"The Hostage," Brendan Behan's music hall comedy, New City Theater, Fri.-Sat., 8 pm, through April 5, Finn Hall, 1819 10th St., Berk., 843-4446, \$2.50.

Moving Men Theater Co., with its new untitled work, Mar. 6-8 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, by donation.

"Oedipus Tyrannus," adapted by director Edward Weingold, produced by Julian Theatre, Fri.-Sun. Through Mar. 23, Potrero Hill Neighborhood House, 953 De Haro 647-8098, \$2.

"Richard II," Shakespeare's classic produced by University Theatre, Mar. 6-8, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$2/\$1 students.

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"Rites of Passage," original play by Tui Tui K'un Theatre collective, Mar. 9 and 16, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation. □

CLUBS SAN FRANCISCO

Boarding House: Mickey Newbury and Bobby Kossler, through Mar. 9; Ramblin' Jack Elliot, Paxton Brothers, Mar. 12-16; 960 Bush, 441-4333.

Camelot: Michael Brogan with his 12-string guitar, Tues.-Thurs.; Buckingham Mountain School, Fri.; The Bluegrass Experience, live radio broadcast, Sat.; New Orleans jazz, Sun., 3231 Fillmore, 567-4004.

Family Pharmacy: Steve Kritsonis and John Coale, Thurs.; Gael Alcock and Blackberry, Fri.; Michael Elinson with John Allen, Susan Burritt and James, Sat.; Wolfe and Osha, Mon.; Bobby and Bruce and Tom Schwab, Tues.; Patrick Eimon and Hue Peck, Wed.; 4344 California/6th Ave., 668-7755.

Full Moon Coffee House for women: anniversary celebration, Mar. 7, with Betty Kaplowitz and Dorothy Haeker; Rosalie Sorrells, Mar. 8; Claudia McEvoy, poetry, Mar. 12; Ms. Clawdy, Mar. 13; Selby, Mar. 14; Pisces party, Mar. 15, 7 pm, and Jennie's farewell party, 9 pm; Shirley Powers, poetry, Mar. 19; Carol Cadman, Mar. 20; Andrea Weltman, Mar. 21; Julie Mark, Mar. 22, 18th St./Eureka, 864-9274

Great American Music Hall: Mike Bloomfield and Mark Naftalin, Mar. 6; Butch Whacks and the Glass Packs, Mar. 7; John Fahey, Mar. 8; Etta James, Mar. 9; Doug Kershaw, Mar. 10-11; Bill Evans, Mar. 12; U. Utah Phillips and Rosalie Sorrells, Mar. 13; Gato Barbieri, Mar. 14-15; Billy Cobham, Mar. 20-22, 859 O'Farrell, 885-0750.

Keystone Korner: Charles Lloyd All-New Sextet, through Mar. 9; Charles Moffett and Family, Mar. 11-12; Cannonball Adderly Quintet, Mar. 18-23; 750 Vallejo, 781-0697.

Mooney's Irish Pub: Good Morning, Wed.; Risin' Shine, Thurs.; Steamin' Freeman, Fri.-Sat.; 1525 Grant, 982-4430.

Wild Side West: Ascension, Mar. 14-15; Woody and Selby, Mar. 16; Ronee Blakeley, Mar. 21-22; poet Ruth Weiss, mime group Fools Unlimited and the D. Martin Company, Mar. 23; 720 Broadway, 391-0460.

EAST BAY

Bishop's Coffeehouse: Juicy, Mar. 6, 8:30 pm; Women in the Reel World, open screening, Mar. 7, 7:30 pm, call 444-7411 to arrange to show your films; Lois Ann Thomas, Mar. 8, 8:30 pm; Mal-

vina Reynolds, Mar. 9, 8:30 pm; Larry and Bill lead Gay Rap, Mar. 11; Bebe K'Roche, Mar. 13; Suzie Rothfield, Mar. 14; Gary Lapow and Dan Goldensohn, music from two brothers, Mar. 15; Ron Radford, flamenco guitarist, Mar. 16; open mike for gay musicians, Mar. 18; Sistersounds, Mar. 21; Synthia, one-person musical group, Mar. 22, 1437 Harrison, Oakl., 444-9805.

La Salamandra: Women only on Wed.; Ann Nadler and Friends, Mar. 12; Moon, Mar. 19, 2516 Telegraph, Oakl., 841-9070.

New Orleans House: Cruisin', Mar. 6; Musselwhite Blues Band, Mar. 7-8; Backroad, Mar. 14-15, 22-23, 1505 San Pablo, Berk., 525-2221.

NORTH-SOUTH

Country Road South: Cism, Mar. 6-8, and 11-15; Bizerk, Mar. 9-10; Grayson Street, Mar. 16-17; Rocket, Mar. 18-22, 1425 Burlingame, 343-7170.

Inn of the Beginning: Peter Walker Sextet with Art Lande and Bill Douglas, Mar. 10; Sky River and Shakers, Mar. 12; Sons of Champlin and Jeffree Cain, Mar. 13; Bronze Hog and Weird Wallace, Mar. 14-15; Art Lande and the Rubisa Patrol, Mar. 17; High Sierra Country and Curazzo play benefit for Recycling Center, Mar. 18; Kid Kahoutek and the Shooting Stars and Country Porn, Mar. 20; Ted Ashford Band, Mar. 21-22, 8684 Old Redwood Highway, Cotati, (707)795-3481.

Lion's Share: Jazz with violinist Michael White and Sweetmeat, Mar. 14; Sons of Champlin, Mar. 15, 8:30 and 11 pm; Mirrors with Trish Robbins, Mar. 20; Soundhole, Mar. 21; Country Porn, Mar. 22; 60 Redhill, San Anselmo, 454-9856 □

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By Arlene Blumberg

Where to eat, drink and be Irish on (and about) St. Patrick's Day, Monday, March 17.

St. Patrick's Day Parade: Hoopla, bands, and floats start at Montgomery/Pine, south on Montgomery to Post, west to Grant, south to O'Farrell, west to Polk, south to Reviewing Stand at City Hall. Sun. Mar. 16, 1 pm.

KPFA greens the airwaves on Mon. Mar. 17, from 7 am till sign-off, FM 94.1. 7 am, Ruthie Gorton, folksinger. 11:15 am, readings of Irish poets, writers and playwrights. 12:15 pm, a collage of readings, music, poetry and politics of the women of Ireland. 2 pm, Irish history through the rebel song. 6:45 pm, Behind the news: a debate between representatives of the Official and Provisional branches of the Irish Republican Movement. 8:30 pm, St. Patrick's Day at the Starry Plough: music from a popular Berkeley pub. 10 pm, Sojourn to Ireland: the political, artistic and literary history of past and present. 11:45 pm, When Irish Eyes are Smiling: traditional Irish music.

"The Hostage," by Brendan Behan. The New City Theatre, Finn Hall, 1819 10th St., Berkeley. 843-4446. Fridays & Saturdays, 8:30 pm through Apr. 7th. \$2.50.

"The Playboy of the Western World," by J.M. Synge, promoter of the Celtic revival. Sat., Mar. 15, 2 pm, KPFA-FM, 94.1.

Green and Gold Ball: Annual formal dance featuring three bands, entertainment, coronation of Miss Shamrock. Jack Tar Hotel, Van Ness/Geary, Mar. 15, 8:30 pm. 621-2200. \$5/\$4 in advance.

O'Keeffe's (formerly Hennessy's), 598 5th Ave., Sat., Mar. 15, 1 pm on. Start celebrating the holiday early with free corned beef and cabbage and live Irish music.

Harrington's Pub, 460 Larkin. Sunday after the parade and Monday from noon on. Bagpipes, accordions and singing bands to amuse you as you munch complimentary corned beef sandwiches.

Herrington's, 9 Jones. Fri. and Sat., Mar. 14-15, 9 pm; Sun. and Mon., Mar. 16-17, noon on. Continuous entertainment: Paddy Wagon, Irish country bands, pipers, dancers and singers straight from the Auld Sod.

McGowan's Wharf Tavern, 101 Jefferson. Sun., Mar. 16 and Mon., Mar. 17 from 4 pm on. Live dancing music, free corned beef and cabbage, green draft beer at 60¢.

Pat O'Shea's, 3754 Geary. Mon., Mar. 17, noon on. Eat your way through 400 pounds of free corned beef and cabbage while being entertained by Irish music.

John Barleycorn Pub, 1415 Larkin. Mon., Mar. 17, 4 pm, on. Come

early. People line up in the street to get the famed (free) corned beef and cabbage (plus potatoes). Irish music at 9 pm.

The Abbey Tavern, 4100 Geary. Mon., Mar. 17, 5 pm on. Brian Anthony and Irish Country will make music; flying darts, too.

Ginsberg's Dublin Pub, 400 Bay. Mon. Mar. 17, 11 am on. An Irish piper will play while you eat green bagels (colored with spinach juice) and corned beef—on the house. Vic has ordered 1200 bagels.

O'Shea's, 10th/Clement. Mon., Mar. 17, 11 am on. Macaroni and potato salad will join the 500 pounds of corned beef that Dan O'Shea will serve free to his friends.

The Pub, 1 Masonic. Mon., Mar. 17, all day. Have a green Irish coffee for 75¢.

The Little Shamrock, 9th Avenue, entrance to Golden Gate Park. Mon., Mar. 17, 6 pm. Complimentary hors d'oeuvres and a swinging Irish band.

Cargo West, 1101 Battery. Mon., Mar. 17, 6:30 pm. The Dick McGarvin Trio, free corned beef and cabbage.

Original McCarthy's, 2327 Mission. Mon., Mar. 17, noon on. Martin Burke's Band, the Kenealy Dancing School Step Dancers: Free corned beef and cabbage, draft beer at 35¢.

The Starry Plough, Shattuck/Prince, Berkeley. From Thurs. Mar. 13 through St. Paddy's Day. Thurs.-Sat., 9 pm; Sun.-Mon., 6 pm. A nightly gambol of Irish parties with live Irish music, climaxed by an inexpensively priced feast Monday prepared by KPFA's Sean O'Hare.

McNally's Irish Pub, 5352 College, Oakland. Sun., Mar. 16, 7 pm. Irish soda bread (like Pat's mother used to make) and free corned beef while pipers pipe. Fun and games.

The Mint Julep, 416 13th Oakland. Mon., Mar. 17, 5:30 pm. Live Irish music.

Brennan's, 720 University, Berkeley. Mon., Mar. 17, 4 pm on. It's New Year's Eve at Brennan's.. No freebies, no music.

The Old Mill, 106 Throckmorton, Mill Valley. Sun., Mar. 16, 4 pm on. Corned beef and fixings, gratis. Live entertainment and a mellow crowd. Draft beer, 50¢.

Scoreboard, 535 4th St., San Rafael. Mon., Mar. 17, noon on. Last year 1500 souls jammed in (not simultaneously); bands, dancing, all Irish drinks 50¢.

MacArthur's, 218 Sir Francis Drake, San Anselmo. Mon., Mar. 17, 3 pm. Irish coffee reduced this day only, 75¢; darts. ■

DUTCH FLAT



Guardian classifieds

PERSONALS

Information is desired on the whereabouts of Danny Cooper (possibly known as Munch). Last heard from in the Berkeley area. If you know this boy, or have current information, please write to Wm. D. Cooper, PO Box 340, RD 2, Hockessin, Del. 19707, or call collect (302) 239-7806.

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PSI POWER
Non-profit parapsychology group desires contact with anyone experiencing telepathy, OOB, Nonordinary Reality, or Locale II phenomena. Write TEM, 440 College, Woodland, CA 95695

FRIDAY NIGHT DROP IN

Every Friday at 8 pm. Coffee, wine, cordiality for single Unitarians and friends. Donation. Sponsored by Singletarians at 1st Unitarian Church, Franklin at Geary. SF

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

Young man soon to be released from prison seeks work for release and housing and would like to correspond with any ethnic. Prefer female, 18 and over, but will write anyone. James L. Richardson B-25728 PO Box 2000 CMF, J-334 Vacaville, CA 95688

Attractive intelligent blond male, late 20's, interested in tennis, biking, literature, psychology, films, wants to meet similar people, especially women, for friendship, companionship, sharing interests, and what else. P.O. Box 7482, Stanford CA 94303.

Fine free massage to long-haired male freaks, by one, days or eves to 9 pm. 821-7829.

Ways to be foxy and sometimes not so foxy about approaching women and attracting their interest. 665-2680

Researchers needed. Alert, efficient phone researchers to double check information for Guardian Guides. We pay in free Guardian subscriptions for you and your friends. Call Katy Butler, 861-9600.

TALK- Telephone Aid in living with kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, 8 am to midnight.

W/M, WORLD TRAVELER, ESP RESEARCHER, POET, MELLOW. SENSITIVE WITH CAPACITY TO REALLY COMMUNICATE, SEEKS FEM. 18-30 WHO IS OPEN, IN NEED OF FRIENDSHIP AND ASSISTANCE. PROMPT REPLY, PHONE NUMBER AND SOMETHING ABOUT YOURSELF. PO BOX 99577, SF 94109.

Loving considerate guy, early 30's English, new to SF, seeks genuine warmhearted girl friend. Write Guardian Box W, 1070 Bryant St., SF, CA, 94103.

Lady Aquarius, mid-thirties, affectionate, outgoing, understanding, seeks responsive, warmhearted male for sharing the good times with. Write Guardian Box Y, 1070 Bryant St., SF, Cal. 94103.

THE MEETING GROUND specializes in **SEXUAL FREEDOM PARTIES EVERY WEEKEND** as well as **PERSONALIZED GUARANTEED INTRODUCTIONS to SWINGERS** ***

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Wanted: Young lady who likes being single but would like uncomplicated liaison with sensitive, highly-educated architect and photographer, exceptionally handsome, 30. Box 729, 537 Jones St., SF. 94102.

We're trying to bring to light the prevalence and oppressiveness of incest. Please help by writing us about your experience, how you and your family dealt with it, how it affected you. Committee 7, International Tribunal, CCEW, University of California, Berkeley, 94720.

Man seeking phone conversation. Call 465-1655.

White male, 28 years old, looking for female between 25-30. Object: Marriage. Please send pictures. Write Guardian Box L, 1070 Bryant St., SF, Cal, 94103.

PARTIES in Woodsy Marin for swinging couples. If you're attractive, and open, phone together. 388-8172.

Gypsy violinist "Will serenade your ball." Exotic music for your lovemaking/parties/dinners! Call 824-2253.

Serious minded black man, 37, inmate of Vacaville. Interests: politics, history, writing, music. Like to correspond with, have visits from people. Letters gladly answered. Walter E. Randall, PO Box 2000, M-203, Vacaville, CA 95688.

Mens leather jacket. New, Extra large-\$150 value - \$60. Barbara, 387-0205.

MATURE LADIES, 50 AND UP
W/M, 40 would you like his companionship, dinner, theater, opera. "CKble" 437 1/2 Hyde St. No. 152.

In the privacy of her place, a french lady will give you an Esalen massage as an exchange of caring feelings. 332-9432.

Tennis Partner Wanted (Beginning-Intermediate)- Hiking or Biking companion OK also. 621-2062.

I'm looking for people practicing or experimenting with hypnotism, particularly Tate style mutual techniques. Am stable, sane and seek same. Dave 653-6545 (Oakland)

RELAX
NEW miracle cordless vibrator has power to relax, soothe and titilate your body muscles. Comes complete with heavy duty power supply. Waterproof. To order send \$5.98 each to Thrift House, Dept. 205, 389 Vernon Ave., Oakland, CA., 94610.

Mellow musician, 22, seeks lady for passionate lovemaking and friendship. Bill 387-9120. Keep trying.

GAY MALE NEEDED. Diminutive, introverted, nonbar oriented, home person to share operation of growing travel and answering service business and share home, pets, plants. No investment. Opportunity for sincere, interdependence and warm future. Good phone voice, under 30, and good public appearance are advantages. Describe hopes, ideals, and habits in your sincere letter. No photos please. Ross Thompson c/o Consent Decree, 760 Market No. 315, SF, Ca. 94102.

Male, 30, seeks ambulatory earth-woman for correspondence. Send your life philosophy or equivalent plus two milkduds boxtops to: Mr. E, Box 31388 SF, 94131. Employers or members of my immediate family are ineligible.

NY "Red Diaper Baby", 30, male, wants to meet women of same background. If it still means something to you, leave name, number, for "red diaper", 332-9100.

Well, here I am, all of you who've been waiting for "Nirvana". I'm one of the next best things. Slowly though, apropos . . . I need time. Larry Rodman, Frisco PO Box 6204, Ca. 94101.

FPC people—Charlie Tuna, Fleta Oreste, Robin, Newton Housers, any friends - Call Pfau, 848-2543; 621-6707 Attractive Male, 30, liberated, interested in films, classical music, the outdoors; looking for woman to enjoy with. Bill 566-1066.

Sensitive, intelligent man, 30, member stable group marriage, desires additional relationship with woman involving openness, nights together, sharing ideas. Robert, 530-4387.

BUSINESS PERSONALS

GRAPHIC ARTIST

Marin based Guardian staff artist with 13 years experience will handle your job from design through printing at people's prices. Free estimates gladly given on flyers, brochures, catalogues, letterheads, business cards and whatever. Call Kim at 454-0679 or 861-9600.

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Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for \$3 offerings. Universal Life Church, Dept. BG, Box 15421, Sacramento, Ca. 95813.

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Politically conscious, experienced medical receptionist/bookkeeper, wanted for progressive general practice. 30-40 hrs. per week, at \$3.50 to \$4.50 per hour with collective income share arrangement option. Send resume to Box 40293, SF, Ca. 94110.

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Mountain resort with beautiful facilities, 100 miles N. of SF in need of Restaurant and Bar Managers. Managers with experience a must. Those willing to invest preferred. If you have been looking for a way out of the urban insanity, give Louis a call at Cobb Mt. Lodge, (707)928-9982.

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Counselors, craftsmen, teachers, cooks, etc., needed to live and work with emotionally disadvantaged children in isolated mountain community. Room, board and salary. Mayaro Ranch and School, PO Box 1029, Oroville, Ca. 95965, attention John Schmidt. 916-533-9304.

\$85 weekly possible, spare time work at home addressing envelopes for firms, start immediately, details, send stamped, self-addressed envelope to INCOMCO, PO Box 16273d, Phoenix, Arizona 85011.

WANTED: Writers and Research. Strong Academic background. 841-3431.

Energetic, creative person wanted. Experience in education preferred, to begin educational endeavor. Small amount of capital required. Call Sally, 383-4297.

MASSEUSES for outcall work in all parts of Bay Area. 521-8747.

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Struggling Guardian staffer will do your housekeeping and babysitting at reasonable rates. Call Maggie at 431-1593.

Young woman to do housework, yard work, painting, odd jobs. Experienced-fast-efficient. Call 776-1812 or leave message at 285-7878.

I am a seamstress. I do altering, mending, and creating at reasonable rates. Joanne 826-5540.

Reliable young woman, loves children, seeks situation doing childcare and housekeeping. 5 years experience as kindergarten teacher. Not live-in. Cecilia. 587-3776.

Woman needs part or full time work—clean, cook. Retail sales, clerical, other? Marie 621-0398.

Sometimes things can get out of control. I have worked as a teacher, photographer, in imports/exports and travelled extensively. But now I find myself suffocating in an office. I want to combine my talents and potential into a job which will get me out from behind this jive desk. Ken 938-1494.

Baker who apprenticed in the best bakeries of N.Y.C., specializing in hearth breads, butter pastries, croissants, schnecken, etc. Need 125-175 square feet and wish to locate in back of retail store, i.e. cheese, gourmet, natural foods. Reciprocity - My products will bring you business. 626-2797.

SF MAN, experienced Bookkeeping-A/R, A/P., Credit, Collections, Sales Order Desk. Available now. Please call 387-9612.

Recent med. school dropout (woman) needs work: Research, counseling, infant care, odd jobs. Call Bye, 397-0788.

Struggling college graduate seeks decent job waitressing or hostessing, full time or part time. Also sincerely appreciate any leads on jobs, example: Know of anyone quitting? Jill, 665-3169

Experienced, resourceful person for plant care, gardening, typing, housework, errands, painting and what have you. I have a car. Merry, 863-3522.

Carpenter. New to Area. Seeking work with 1 other carpenter. Lets talk. Call David, 586-2119.

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Sell/Trade/? Equity 2 mountain lots for truck, pre'40 car. Pvt. party. 843-8171.

GRASS VALLEY: Lovely setting; close to lake & Yuba. Gentle terrain with view, trees. Low down, owner financed. Call Dan, 841-2475.

Country property for sale, Solano County, rolling hills, trees, creek, 1 hr. from SF. 5 acres - \$20,000. 221-7905.

HOW TO COOL BANANAS — Just before serving, salads or fruit cups containing bananas may be placed in the refrigerator to cool.

RENTALS

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\$95. Small studio, share bath. Quiet secure building. Good convenient area. Haight near Laguna. 861-8610.

RENTALS WANTED

\$50 reward for informing me of an apartment to \$250/month within approximately 4 blocks of Grant-Green area. Kippy 548-1321.

Mature single person needs QUIET apartment. April 1. No pets, children, Non-smoker. Can pay \$150. Ann, 472-2383.

I need a two-car garage and will pay \$50 and consider a lease. Call Chip, days 626-1206.

Reward (\$15) if take studio apt. in Pacific Heights you recommend. \$165 per mo. Max. rent. Gene 922-8633.

SUBLETS

Sublease till October. Sunny bedroom with plants in comfortable Victorian flat. Good location. Prefer non-tobacco smoking female with easy disposition. \$100. 863-2659.

SHARE RENTALS

Inner Sunset flat to share: large, sunny room with fireplace, overlooks garden; smaller inner room. Quiet household. Couple preferred. 665-7386

Male/female or couple to share flat with male and female. Large room with sunny bay window. \$100 and deposit. Upper Haight. 665-7376.

Woman wanted, share 5½ room Russian Hill Victorian flat with same. Own room, plus own separate living room. Sunny, bay windows, carved fireplace. Employed, straight, happy woman, please. \$125 plus utilities. 433-6130.

Couple or single (straight) to share Berkeley house, approximately 10 rooms, with single male 29. Lots of space for arts, workshops, music, communication, sanity and insanity, etc. \$150. Steve, nights 524-8321.

Photographer, filmmaker to share live-in loft space. Developing, darkroom, editing rooms. Howard Street between 5th and 6th. SF 777-1736.

Our household on the panhandle wants two roommates \$50-\$70. Semi-communal, into food conspiracy. 387-0409.

HOUSEBOAT—Woman Libra, picture-poet, 30, seeks similar creature to share beautiful redwood boat-house floating in San Francisco. Privacy \$75. March 15. Sharon 861-4486/543-0202.

Female (or male) 25-40 needed to occupy fourth unfurnished bedroom in our household. \$95. Turk/Masonic, no pets. 346-5054.

Gay man, retired, looking for 40 plus roommate to share a 4 room apartment in Bernal Heights. \$75/month. 648-5393. Not a sex ad.

Open family seeks two more women for balance. Organic, funky, loving, Ram Dass, EST. Lake Merritt. 451-7447.

Every Sunday through May 18. 238 San Jose, SF. Do-it-yourself rap. Purpose: Creating one (or more) shared living groups. For more info: days—Joe 928-7181; evenings, Horatio House. 922-7181.

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Free yourself from hassles and let us do your letterhead, brochure, mailer or whatever from start to finish. We will design, layout, paste-up, produce and print your communication quickly and inexpensively. Business cards, \$10perM. Typesetting, bindery and all phases of publishing expertly done at the lowest prices in Bay Area. Free Estimates.

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I do **POSTURAL-INTEGRATION** and give an excellent **BALANCING MASSAGE** for Women and Men-Working with energy. (Licensed). Call Gary at 626-7136.

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Professional writer, 7 years business experience will edit, write your newsletters, press releases, etc. Hourly or set fee. Call Mr. Brett 282-4247 anytime.

Haight Ashbury Switchboard needs volunteers who care about people. Services in information and referral, housing, food, clothing, medical aid, legal aid, crisis intervention, welfare counseling, rides, survival literature, mail and message drop for people who need it. Call the Haight Ashbury Switchboard at 387-7000 24 hours a day, 7 days a week.

Become a minister. Send donation to Universal Life Church. Apt. 236, 140 Turk St., SF. 94102.

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The Bay Guardian is published on alternate Thursdays. The Deadline for classified ads is **Thursday at 5 pm. exactly one week before publication.** No ads will be accepted after that time. Ads received late will be run in the next issue unless otherwise specified. **WE DO NOT BILL, WE DO NOT TAKE PHONE ORDERS.** Ad copy should be mailed with check or money order or brought in person to **BAY GUARDIAN CLASSIFIEDS, 1070 BRYANT ST., S.F. CA. 94103.**

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6 PT. CAPS ARE 15¢ PER WORD

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Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

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ADDRESS _____	If late, publish following issue? yes? no?		
CIRCLE CATEGORY:	Amount enclosed		
Personals	Business Personals	Employment	Employment Wanted
Computer Dating	Books & Publications	Metaphysical	Antiques
Motorcycles	Automotive	Boats & Sailing	Property
Rentals	Sublets Wanted	Share Rentals	Share Rentals Wanted
Printing	Arts & Crafts	Professional Services	Home Furnishings
Garage Sale	Misc. For Sale	Music	Music Instruction
Photography	Instruction	Counseling	Performing Arts
Groups	Lifestyles	Bicycles	Special Notices
Women	Childcare	Schools	Dance Instruction
Pets	TV & Stereo	Records & Tapes	Vacation/Retreats
Wanted	Travel		

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Motorcycles	Automotive	Boats & Sailing	Property
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Printing	Arts & Crafts	Professional Services	Home Furnishings
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Photography	Instruction	Counseling	Performing Arts
Groups	Lifestyles	Bicycles	Special Notices
Women	Childcare	Schools	Dance Instruction
Pets	TV & Stereo	Records & Tapes	Vacation/Retreats
Wanted	Travel		

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Learn German, French, Japanese, Spanish or Russian with experienced private instructors in their homes. 989-4110.

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Learn to use the PRIMAL PROCESS at: THE PRIMAL WORKSHOP. Openings for new members. Sliding scale. For details call: Ms. Lois Schwartz; 826-6273 or Ms. Ronnie Gilbert; 525-4529.

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Actors, actresses and models for films, photos, ads. Part time only. Top pay. 626-6470.

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Learn the SECRETS OF WRITING & SELLING COMEDY from a PROFESSIONAL

IN 8 SHORT WEEKS YOU'LL LEARN TO:

1. GET ORGANIZED!
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All this in EIGHT EXCITING SESSIONS (1 session per week)
It's FUN! It's EASY!
It's PROFITABLE!
CLASS STARTS APRIL 8!
ONLY 4 OPENINGS LEFT!
Call Jim Curtis 333-3337

GROUPS
DOORS TO AWARENESS
Meet new friends through group techniques. An evening of awareness experiences for singles, with social hour and refreshments. Every Friday, 8 pm. \$3.00. Led by Deborah Roberts, 1st Unitarian Church, Franklin/Geary. For information: 776-4580

Women's Growth Group. Self-sufficiency a major goal. Experienced psychologists Monique Kane, M.A. Claudia Dopkins, M.A.

567-0136
922-7855

Your problem behavior must be repeated until you become aware of what you are doing. Through Gestalt and Process techniques you can learn to make choices. Group openings. Call Mary Sorkin L.C.S.W. at 752-1935 days/692-4773 evenings or call Rene Tihista, L.C.S.W., 398-2266 days/668-1282 evenings.

GROUPS WITH BOB CROMLEY DROP-INS
Gestalt-Encounter-Awareness
Tuesday evenings 7:30 p.m.; Wednesday mornings 10 a.m. Cost \$5. No registration. No. 8, Charlton Court, San Francisco. Call 567-7766 for info

UNITARIAN-UNIVERSALIST GAY CAUCUS welcomes interested persons. For information write U.U. Gay Caucus, 1187 Franklin St, San Francisco, Ca. 94109.

LOSE WEIGHT through fat liberation. Supportive group approach. Reasonable Rates. Contact Alan Dolit. Days 874-5703. Evenings 548-2653.

Group openings—men and women for mixed group. Co-Leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
752-1935 days 692-4773 eves.

NOE VALLEY WEDNESDAY GROUP
Learning to use personal relationships as a tool for self discovery and growth. Wednesdays, 7 pm.
DREAM WORKSHOP
Dreams, guided fantasy, active imagination, journal keeping. Thursday evenings.

Six weeks/\$20
The Next Beginning
SF 282-8495

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Come and be energized. Tuesday, 6 pm. \$2. Unitarian Church, 1187 Franklin. 567-8137.

TAKE A RISK NOW. A chance to grow and learn in a group situation. New Gestalt Group for men and women starting immediately, probably on Tuesday eves. Ongoing Women's Group meets on Thursday evenings. Both groups led by experienced highly trained leader. Low rates. Lois Llewellyn, LCSW. 648-5553.

GESTALT THERAPY GROUP FOR WOMEN
Co-therapists are licensed clinical social workers experienced in working with women. Call Marsha or Mary. Days 752-1935. Evenings Marsha 221-4302, Mary 692-4773.

Gentle, Young, Liberated Couples! Help us celebrate the "Rites of Spring." Weekends of sensual togetherness sharing. We are into uninhibited hedonism as a joyous affirmation of our life and love with each other. Come frolic amongst the pines with us in a rustic mountain resort 100 miles N. of SF. Our first weekend is April 18-20. Our facilities can be rented for your private group at very reasonable rates. Call today at (415) 527-0789 for more details and reservations.

Supportive groups for the divorced. Deal with loneliness, new lifestyle, information, Sandy McCulloch, 526-3322, weekdays.

SHELL & BARRY'S SWING PARTIES FOR COUPLES 21-38 PLEASE CALL TOGETHER 834-5808

SWING PARTIES in intimate Marin hills for open, attractive couples. Phone 388-8172 together. Call today.

**DOORS TO AWARENESS
POT-LUCK DINNER PARTY**
Sunday evening March 16th, 6:30-10:30 pm. Appetizers, One hour of awareness experiences plus dinner, wine, socializing, and dancing. \$4 without pot-luck dish, \$2 with. Call Joan 346-2659 for R.S.O.P. and food arrangements. Call Deborah 332-2749 for other information. 1st Unitarian Church, Franklin/Geary, SF.

LIB MEN/LIB WOMEN

Meet and rap on sex role attitudes. Bring your sense of humor and \$2. Starting Monday, Feb. 24, 7:30 pm, 1st Unitarian Church, Franklin at Geary, SF. 776-4580.

GROUPS WITH BOB CROMLEY DROP-INS

For divorced and singles. Gestalt - Encounter - Awareness. Tuesday evenings 7:30 pm.; Wednesday mornings 10 am. Cost \$5. No registration. No. 8, Charlton Court, San Francisco. Call 567-7766 for info.

DINNER DATE FOR SINGLES

Four Thursday evenings in April. Seven women and seven men wanted to create and share a delightful and delicious repast in a private home. \$18 for a month. Call Bill Luther 731-8134 or Barbara Zimmer 992-9244.

man, 30, seeks living quarters with others into Primal or related therapy. walter 863-4141.

**ARE YOU READY
TO
TAKE OFF YOUR GLASSES?**
Workshop forming in vision re-education. (Bates Method). Omniversal Family Center. 648-1411.

ENRICHING INTIMACY
March 15-16. Intensive weekend experience to develop more intimate relationships and enriched sexual pleasure. Resource Center for Human Relations. 653-8901.

**SOFT SWING PARTIES
FOR
ATTRACTIVE COUPLES**
Please call together
465-0703

LIFE STYLES

IN TRANSITION?
BLACK BART CENTER is a "Life-style recycling center." Intro rap Wednesdays 8 pm. 238 San Jose Ave., SF. 282-7851.

OPEN TOGETHERNESS
An encounter group for COUPLES, willing to share the joys and complications of open (extended) relating. Nancy, Ruth, and Eric are part of an extended family. Eric Scott has led encounter groups in New York. He is past president of the Harrad community. SF. Each Thursday in February and March. 626 Colby. 239-7095. \$3 per couple.

Questions about Atheism? Write to: D.H. 437 1/2 Hyde Street # 237, San Francisco, CA 94109.

We, Steven and Bobbie, are experienced facilitators in couple communications. We believe we can help bring spontaneity and joy to your relationship through a technique we have developed called Sensual Sharing. We offer seminars, workshops and other forms of encounter to help eliminate jealousies and other traps from your lives. If you are interested in exploring alternate ways of interacting creatively with your partner and others in a supportive atmosphere, we are now accepting reservations for weekend groups, beginning April 25th-27th, at our beautiful Mountain Resort about 2 hours north of SF. Our facilities are also available to your private group at reasonable rates including lodging and meals. Call us today at (415) 527-0789 for more details and reservations.

SPECIAL NOTICES

JACKIE, San Francisco's foster home recruitment organization is looking for couples to provide homes and become involved with children. For general information about foster parenting, call JACKIE, 752-4142 or 752-4143.

If you're out of work, don't be out of touch: help AMNESTY INTERNATIONAL. We work all over the world against political imprisonment, torture and execution. We need volunteers for a morning, afternoon, or evening a week, on a regular basis. Please call 563-3733.

Special showing and sale of Turkish and Persian kilims, prayer rugs and eastern ritual and art objects. East-Wind. 317 Johnson, Sausalito. 332-2562.

A FAREWELL TO BERKELEY Studio sale. Tapestries, graphics, paintings & batiks by Carol Gewant & Bill Spiegelhalter. March 7, 8-10 pm. March 8, 9-11 pm. 2100 Ward St. (at Shattuck) Berkeley 548-4739.

WOMEN

SISTERS MAGAZINE
Your Lesbian Monthly. \$5/year. Daughters of Bilitis, 1005 Market, No. 402, SF 94103.

WOMEN'S SWITCHBOARD
A free information and referral service for all women. Call 431-1414, 10 am-10 pm. Every day. We always need volunteers.

Gay women's growth group. Experienced psychologist. Monique Kane, MA. 567-0136 922-7855

San Francisco women's switchboard needs your used books for our new library. Feminist books may be left at 63 Brady St. near 12th & Market, or leave a message at 431-1414 and we'll pick them up.

CHILD CARE

THE HOBBIT SCHOOL
Mature 2 1/2-5 year olds, all day. Music, art, indoor and outdoor learning experience. Many playmates, Richmond District. Eileen/Roberta 387-5253 and 387-6021.

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

MOUNTAIN MOVING SCHOOL
Openings now, children 5-11 years. Mission District. 10 am to 3:30 pm. Info/call school—826-1996, or Sue 824-0335, or Doug 826-3326.

Co-op play group needs more members. Ages 2 1/2-4. Some Spanish-English bilingual program planned. Call Jeanne 282-1331.

DANCE INSTRUCTION

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Learn dances to soul/rock music: "Scrunch" "Watergate" etc. Classes/private. Karen Lustgarten 285-1138.

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WANTED: Ocate' sleeping bag, 6'2" or 6'8" length. Andy, 752-3094.

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MOROCCAN SAFARI camping trip next summer. Small group. \$225 excluding air fare. Call Kim, 841-6500.

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THE BAY GUARDIAN
1070 BRYANT
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THE BANANA OLYMPICS!

Sunday, March 30, 1-4pm, Embarcadero Plaza

Program of Events

1 pm: **OPENING CEREMONIES/BANANA OLYMPIC GAMES**—Introduction of contestants to accompaniment of banana music. Drum roll as group of 21 go to fore, form a line, then perform the BANANA SALUTE, first to audience, then to contestants.

1:10— **THE RACES**—26 ridiculous track and field events, details in list below. **BANANA MUSIC INTERMISSION**—winning entries in the Fabulous Banana Music Contest.

3:00— **UNIQUE BANANA EATING CONTEST**—one banana, laughs win. (Entry No. 26)

3:10— **RECORD DRAW AND PRESENTATION**—12 copies of "MONKEY GRIP", Rolling Stones label, donated by Banana Records.

3:15— **AWARDS PRESENTATION CEREMONY**—for winners in the day's races and winners in the Banana Music Contest, entries from which will be featured between events.

3:30— **FOURTH ANNUAL BAY AREA DADAIST GROUP PORTRAIT**—audience and contestants (bananas for all if available).

3:45— **OFFICIAL BANANA ATTEMPT** to break the World Record for the Lap Game, set by 309 people in Davis, California, Nov. 9, 1974. Challenge issued by the NEW GAMES FOUNDATION. Y'all come and we'll do it!

IF YOU CAN'T ATTEND, tune in for KPFA's live broadcast of the event, 1 - 4 pm, Sun. Mar. 30.



Anna Banana: Photo by Daddaland

The Races

BIG PRIZES will be awarded for **WINNING ENTRIES**

1. 100 yard dash, backwards.
2. Running forward, with full cup of water. First with most water left wins. Contestants bring own cup.
3. Skipping race—100 yards. Bring your own rope.
4. Banana Relay—teams of four. Hippity-hopping, first to cross finish line and eat banana wins. Bring your own banana.
5. Roller Skate Race—50 yards. Bring your own skates.
6. Nonmotorized vehicles: tricycles, scooters, roller skates, wheel chairs, whatever. Bring your own wheels.
7. Three-legged race—two person entry. Bring your own binding.
8. One-legged race—50 yards on crutches or hopping. Bring your own crutches.
9. Broadjump from standing start. Best of three tries.
10. Four-legged race—three people tied at ankles. Bring your own binding.
11. Piggy-back race—100 yards. Two person entry.
12. Wheelbarrow race—you walk on your hands while partner holds your feet/legs. 50 yards. Garden gloves recommended. Two person entry.
13. Sack race—supply your own sacks.
14. Dribbling the ball race—bring your own ball. Any size.
15. Overhanded banana throw. Contestant supplies own banana with name written on it.

16. The Lost Race Comes Back: Fast walking 50 yards carrying full cup of water. Put brown paper bag over your head and fast walk to finish line. First with the most water wins. Contestants supply cups and brown paper bags—decorate it, but **NO EYE HOLES!**
17. Up one side, down the other: Teams of six persons, two buckets; one containing twelve slippery objects for passing, other empty to receive objects after they have been passed.
18. Belly-to-belly banana race. Walking belly-to-belly 50 yards without dropping banana. No hands allowed. Drop your banana and you're out! Two person entry. Contestants supply the banana.
19. Two-way Stretch: Race begins with participants running half the length of the 100-yard track, pulling on a girdle, running back to finish line, pulling off girdle. Contestants supply their own girdles.
20. Banana Flip—Leap onto a board on a fulcrum, with a banana at far end and see how accurate your aim is! Target will be a rope bull's-eye. Bring your own board and fulcrum.
21. Running words: Each contestant runs the course (50 yards) in script form, spelling out a ten-letter word. Judging on basis of how form fits content of word.
22. Banana Pass: Teams of six with six unpeeled bananas to be passed mouth to mouth, hands behind backs. When all are passed, team joins hands and runs to finish, peels and eats the bananas. B.Y.O.B.
23. Stone-Bridge-Tree: Six-member teams: half form the stone, bridge, tree, while rest of team jumps over, goes under, goes around.
24. Weight Watchers' Special: 50 yards, holding ankles.
25. Dizzy Artists' Race: spin from start to finish, 50 yards.

General Rules

1. All contestants to be costumed for artistic and/or humorous effect.
2. Each contestant may enter a maximum of five races, plus three as proxy for out-of-towners. Please indicate a further three you would like to enter, in case we are short on entries.
3. Contestants must bring all accessories required by the races they enter.
4. All contestants will assist in collecting and disposing of any banana remains or other mess incurred in the course of the games.
5. To keep the races going smoothly, contestants are asked not to enter two consecutive races.
6. Open to persons of all ages able to be responsible for themselves.

Deadline

all entries must be received by Mar. 22. Send yours to: Banana Productions, 1183 Church, SF 94114. Extra entry forms at Banana Records' two SF stores.

ONE- OR TWO-PERSON ENTRIES:

NAME(S):

ADDRESS
(one only):

PHONE:

EVENT NO.(s)
(Max. 5):

PROXY ENTRIES*

for out-of-towners (Max. 3):

ADDITIONAL RACES,
if space (Max. 3):

Please enclose your check for \$1 per entry blank to cover costs of printing, prizes and postage.

TEAM ENTRIES (THREE TO SIX PERSONS):

NAME(S):

ADDRESS
(one only):

PHONE:

EVENT NO.(s)
(Max. 5):

PROXY ENTRIES*

for out-of-towners (Max. 3):

ADDITIONAL RACES,
if space (Max. 3):

*Proxy entries mean you enter a race for an out-of-town correspondent—if you win a prize it goes to the person you were racing for. We supply the out-of-town entries.

WINNING ENTRIES IN THE

Fabulous Banana Music Contest

will be played for public amusement at the

FIRST INTERNATIONAL ART MEET

a humorous/artistic track & field event

commemorating April Fools Day.

SUNDAY, MARCH 30, 4 PM

EMBARCADERO PLAZA

BIG PRIZES:

will be awarded in all three categories:

1. Commercially recorded banana music
2. Original banana songs
3. "Made-over" banana songs

ENTRIES:

in the form of records, tapes or cassettes may be made by persons of any age, race, sex or religious persuasion

DEADLINE:

All entries must be received by March 22-75. Send yours to: Banana Productions 1183 Church St. SF, Ca. 94114



Preview Attractions

Don't miss the special Preview of Music Contest Entries from noon—1:30 pm, Sat., March 22, outside Banana Records' new store in the Embarcadero Center. . . and while you're there, check into Banana Records to see the display of Anna's bananas, and fill out an entry form for your chance to win one of 12 Monkey Grip albums. . . on the Rolling Stone label. Entry forms at both downtown Banana Record stores. . . drawing will take place at the Banana Olympics, Mar. 30, 3 pm.